

Exploring Gothic Fiction: A Corpus-Based Analysis

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1. Introduction

According to Davidson, Stevenson and Tinkler-Villani, “‘Gothic’ has always referred to a dynamic type of literature, which reflects what is most active, developing and changing in the literary, social, and cultural developments of the times in which it is written” (Davidson *et al.* 1995, pp. 5). Gothic Fiction has a long history and it remains relevant over time, changing to capture the era in which it is written, yet still retaining enough core elements to be characterized as a continuation of the genre (Davidson *et al.* 1995, Sedgwick 1986). This dissertation will use the quantitative and qualitative tools of corpus linguistics to analyse a corpus of Gothic Fiction from the nineteenth century with the purpose of describing the genre in terms of its use of language and seeing how the results correlate with themes that have emerged through more traditional literary analyses.

1.1 Background and Purpose

There are a number of reasons for pursuing this area of study. Firstly, corpus linguistics makes quantitative and qualitative tools such as keyword, word frequency, cluster, collocate and concordance analyses available in which results can be quickly returned showing language patterns and uses. More information on these tools can be found in Chapter 3.

Secondly, corpus linguistics provides new tools for studying literature in order to provide new insights and directions for further study. Gothic Fiction provides a good subject for corpus study due to its long history and perseverance. It has gone through many incarnations since its establishment in the late 1700s. Generally recognized as beginning with *The Castle of Otranto* by English author Horace Walpole in 1764, classic definitions saw the Gothic period ending by 1820 (Spooner & McEvoy 2007a). However, re-evaluations have shown Gothic elements to persist and continue to be relevant today. Themes and concepts have endured and developed in combination with new literary genres so that the Gothic has remained a fixture in literature as time progresses (Hogle 2002, Spooner & McEvoy 2007a). Hogle suggests that Gothic Literature has such strong staying power because it “helps us address and disguise some of the most important desires, quandaries, and sources of anxiety, from the most internal and mental to the widely social and cultural throughout the history of western culture from the eighteenth century” (Hogle 2002, pp. 4). Gothic elements are embedded in contemporary culture and so the genre provides a link between the past and the

present. This study explores the genre from a linguistic perspective which is enlightening as it aims to explore how these Gothic elements reveal themselves through language.

Thirdly, the study brings together the tools of corpus linguistics as a methodology and combines them with a literary focus e.g. Gothic literature. O'Halloran, for example, has written on the benefits of using corpus linguistics in combination with traditional literary analysis as a way of providing quantitative evidence for more qualitative stylistic analyses. Upon reading a text, or group of texts, conclusions can be reached, but by utilizing a corpus there is evidence to support the initial impressions (O'Halloran 2007a). Corpus linguistics provides tools not available through traditional literary analysis. O'Halloran applies this approach, specifically using keyword analysis and concordances, to evaluate James Joyce's *Eveline* (O'Halloran 2007b). This approach has also been used recently by authors such as Michaela Mahlberg (2007) and Michael Stubbs (2005, 2007). They have presented studies in which corpus linguistics was used to gain further insights in to the area of stylistics, specifically regarding fictional literature. These, and other studies, will be presented more thoroughly in Chapter 2.

1.2 Research Questions

The Research questions that will be explored in this study are:

1. How can the genre of Gothic Fiction be described through its language?
 - a. What are the key and most frequently used words?
 - b. How do these words behave in terms of lexico-grammatical patterning to reveal insights about the genre of Gothic Fiction?
2. How does corpus analysis compare with traditional analysis?
 - a. What categories are suggested as being important using keyword analysis?
 - b. What themes have emerged through traditional literary analysis?
 - c. How do the results from the different methodologies compare?

1.3 Summary

This chapter introduced the topic being explored in this dissertation. The next chapter is Chapter 2: Literature Review, which will provide a review of the relevant literature forming a backdrop to this study.

2. Literature Review and Terminology

This Chapter will examine the relevant literature surrounding Gothic Fiction and Corpus Stylistics. The work reviewed here will provide a more complete background for the area of study, as well as help to establish the themes of Gothic Fiction relevant to the rest of the dissertation.

2.1. Gothic Fiction

According to Spooner and McEvoy, there is no simple definition of 'Gothic' (Spooner & McEvoy 2007a). There are several dates seen as important to the genre but different scholars interpret these dates differently; some have seen the genre as contained within a certain date range with imitations in later years, while others see the Gothic genre as remaining a fixture within literature, but changing and adapting with the passing of time. The history of the genre will be continued below.

2.1.1. Characteristics and Themes

Despite the conflicting opinions in regards to a strict chronological definition, over time certain central elements of the genre have been identified helping to characterize literature as Gothic or not. Sedgwick has compiled a list of Gothic conventions including:

an oppressive ruin, a wild landscape, a Catholic or feudal society...the trembling sensibility of the heroine and the impetuosity of her lover...the tyrannical older man with the piercing glance who is going to imprison and try to rape or murder them...the novels form:...discontinuous and involuted...tales within tales, changes of narrators, and such framing devices as found manuscripts or interpolated histories...certain characteristic preoccupations...priesthood and monastic institutions; sleeplike and deathlike states; subterranean spaces and live burial; doubles; the discovery of obscured family ties; affinities between narrative and pictorial art; possibilities of incest; unnatural echoes or silences, unintelligible writings, and the unspeakable; garrulous retainers; the poisonous effects of guilt and shame; nocturnal landscapes and dreams; apparitions from the past; Faust- and Wandering Jew-like figures; civil insurrections and fires, the charnel house and the madhouse.

(Sedgwick 1986, pp. 9-10)

This list encompasses the conventions mentioned in Tinkler-Villani (1995) and is referenced by Gamer (2002). It is also agreed upon by Spooner and McEvoy as being "helpfully

comprehensive” (Spooner & McEvoy 2007a, pp. 1) although they do supplement the list with additional conventions. These include a concern with the past, the blurred line between reality and fantasy, and the changing roles and psychologies of men and women (Spooner & McEvoy 2007a). Additionally McEvoy and Warwick write concerning the change to urban settings and the use of the metamorphic body (McEvoy 2007b, Warwick 2007). Gamer includes the supernatural as well as ideas of nationalism in his assessment of Gothic literature (Gamer 2002) and Demoor and Bottig add the monstrous (Demoor 1995) and criminal as well as scientific themes (Bottig 1996). Hogle further describes the shift from the sublime to the uncanny as defined by Freud (Hogle 2002).

This seems an extensive list of conventions. However, the genre has a history of over two hundred years so for novels from its genesis to the present to maintain enough of the original conventions while adapting others is significant and indicative of the genre’s strong staying power. Sedgwick comments on the notable characteristic of the genre that even with such a well defined, formulaic structure, there is still a large range of possibilities within each novel. She uses the example that even if several novels are built using the same elements of heroine, hero, and villain, there is no predicting how the novel will end, and inevitably the ending of one will be different from the others (Sedgwick 1986). These conventions, themes, and concepts will be used in this dissertation as a guide for the conclusions of literary analysis of the genre. These themes will be compared to the categories found through corpus analysis as will be discussed in Chapters 3 and 4.

2.1.2. History

Although Gothic writing is not limited to Great Britain and Ireland, the history will focus on England, Ireland and Scotland as the corpus created for this dissertation consists only of works by authors from those countries. The general history applies to the three countries, with an additional paragraph at the end highlighting the ways in which Scottish and Irish Gothic differ.

It has been generally accepted that the genre of Gothic Fiction began with the publication of Horace Walpole’s *The Castle of Otranto* in 1764 (Clery 2002, Spooner & McEvoy 2007a). Gothic fiction calls up visions of, and continuity with, the past (Davidson *et al.* 1995). In fact, Walpole’s novel was initially passed off as a recovered manuscript from 1592, resulting in controversy and questions as to how a Gothic text could have a modern author (Clery 2002). The word Gothic had up to that point been associated with the middle

ages and the barbarous traditions and relative ignorance that came with that time period. Thus newer Gothic works tended to be marginalized, seeming to fall outside the realm of “proper literature” (Bottig 1996). This assessment proved fortuitous for marginalized writers who now had a genre in which they could be accepted. Included are women and peasant writers who “have in common their alienation from a male, middle-class, urban literary elite” (Davidson *et al.* 1995, pp. 4).

De Voogd identifies a fairly long gap between the publishing of *Otranto* and the continuation of Gothic fiction around the 1790s (de Voogd 1995), which is agreed upon by Clery (2002). Spooner and McEvoy identify the 1820 publication of Charles Robert Maturin’s *Melmoth the Wanderer* as being the traditionally accepted end of the period of Gothic fiction indicating a short lifespan of the genre (Spooner & McEvoy 2007a). However, Gothic fiction can also be seen to adapt and change based on the time in which is written (Davidson *et al.* 1995). Thus as Romantic literature became popular in the nineteenth century, the Gothic tradition remained present, adapting and integrating itself.

2.1.2.1. Gothic Fiction and Romanticism

The line between Gothic literature and the literature of Romanticism is blurred; early Gothic has been seen as a step towards Romanticism whereas high Gothic, or writings from the 1790s through 1820, is difficult to separate from Romanticism at all. McEvoy references a collection of essays from 1974 edited by G.R. Thompson in which Gothic was discussed as ‘Dark Romanticism’. This helps to stress the shared concepts of the genre for example, the use of the outsider and the relation to the past (McEvoy 2007a). They also share a use of the sublime setting (Bottig 1996) and an interest in the psychology of the individual (Johnson 1995). Inherent in the struggle of definition between Gothic and Romantic is the condemnation of the former as being of a lower undesirable class and of corrupting the morals of its readers. This criticism extended to novels in general to an extent, but in terms of Romanticism the writing was seen as more trivial and fanciful without the marginalization that so frequently accompanied Gothic (Bottig 1996, Gamer 2002). Gamer quotes Robert Hume as saying that “There is a persistent suspicion that Gothicism is a poor and probably illegitimate relation of Romanticism, and a consequent tendency to treat it that way. There are those, indeed, who would like to deny the relationship altogether” (Hume in Gamer 2002, pp. 85). Often authors chose to be associated with one genre or the other (McEvoy 2007a); Walter Scott distanced himself from the Gothic in *Waverley* even though the novel can be seen to contain Gothic elements (Wright 2007). Despite the contentious relationship and the

problems of definition, the relationship is undeniable. Gamer discusses the appropriation of Gothic concepts by Romantic writers, and how this may have helped to bring legitimacy to the genre of Gothic Fiction (Gamer 2002). Thus the Gothic genre survived the changing times and continued to adapt as the Victorian age came about.

2.1.2.2. Victorian Gothic

In 1837 Victoria was crowned Queen of Great Britain heralding in the Victorian era. In terms of Gothic writing, this era brought with it a shift of setting from foreign locales to contemporary Britain, although the present tended to be spoken of as the past, maintaining the Gothic link between past and present (Milbank 2002). The use of setting in the Victorian period was also interesting in that the action of some novels moved from the wild countryside to a more urban setting. Cities, such as London, were described as civilised but dark and the focus was still on the outsiders or marginalized (Mighall 2007). There was a new focus on imprisonment, specifically of women, within the household and this physical imprisonment could be seen as a reflection of the internal state of the characters (Milbank 2002). Additionally, while elements of the supernatural were still present, especially in the writings of the late Victorian period, there was a new focus on realism (Kullmann 1995). In the realist writings, the supernatural became implied. For example Miss Havisham and Magwitch in Charles Dickens' *Great Expectations* have ghost like qualities and are at first assumed to be ghosts when in actuality they are not (Barfoot 1995). These adaptations of the genre can be seen particularly in the writings of Charlotte and Emily Brontë as well as Charles Dickens, three writers who are seen as being critical in maintaining and evolving the genre during this time (Warwick 2007).

From 1880 onward, there was a focus on science as an explanation for the supernatural as in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (Hurley 2002, Warwick 2007) although it should be noted that this was not entirely new as the quest for new science played a large role in earlier writings such as Mary Shelley's *Frankenstein*. Important was the increased knowledge of Darwin's theory of evolution which blurred the boundaries between human and animal making some of the monstrous transformations more plausible. Other important pieces such as Bram Stoker's *Dracula* saw a return to the sublime and a focus on old castles or earlier writings so that again the genre provided links not only with the history of the world, but between the present and past of the genre itself. The contemporary discomfort with homosexuality and the 'New Woman,' or feminist, was also reflected in the writing (Bottig 1996, Hurley 2002).

2.1.2.3. Scottish and Irish Gothic

In Scotland and Ireland many of the Gothic conventions above remained the same. However, there was a greater focus on nationalism and the idea of an identity separate from that of England (Punter 2002, Spooner & McEvoy 2007b). The Scottish Gothic novels focused on the past, particularly the era of the Jacobite rebellions. Interestingly in some of the Scottish Gothic, as well as in many Gothic novels about Scotland, Scots are portrayed unfavourably. Offering a possible explanation for this, Wright feels that the Scottish Gothic expresses feelings of identity crisis and shows inconsistencies between recorded history and the actual population (Wright 2007). Punter sees this exploration of different images and histories as a search for where the nation went wrong in achieving independence (Punter 2002). In terms of the Irish Gothic, while several important Gothic authors are Irish, such as Maturin, Stoker, and Le Fanu, Gothic studies are not a significant part of Irish studies, although Irish Gothic is an accepted part of Gothic studies (Haslam 2007). Irish Gothic also explores the idea of nation and independence, and additionally it focuses on the religious marginalization of Protestants by Catholics (Haslam 2007, Punter 2002).

For the purposes of this dissertation, the history will not look beyond the 19th century but it is important to note that the Gothic genre continues to adapt and has been incorporated into contemporary culture (Spooner & McEvoy 2007a).

2.2. Stylistics

Stylistics is the study of the language of literature using empirical evidence and linguistic theory (Wynne 2005). Fish identifies the goal of stylistics as compiling an “objective account of form and meaning” (Fish 1979, pp. 130). He sees a problem, however, in that this is rarely possible. His two main criticisms of stylistics are that it is arbitrary and circular, voicing concern that analysis will be shaped by predictions so that conclusions will not be as accurate as they should be; they will have been formulated in an attempt to validate the original prediction (Fish 1979). O’Halloran addresses these concerns and while he concedes that it may be impossible to remove all arbitrariness and circularity, there are ways of minimizing them; if one is aware of the concerns while performing analyses there can be an active attempt to avoid falling victim to them. O’Halloran argues for Corpus Stylistics, which will be discussed below, as a way of overcoming arbitrariness and circularity. By using techniques such as keyword analysis it is difficult to have pre-conceived notions of results

because there is no definite predicting what the analysis will return. While results still need interpretation, this level of subjectivity cannot be helped and O'Halloran sees this as a positive step in overcoming Fish's concerns, or the 'Fish Hook' (O'Halloran 2007b).

2.3. Corpus Stylistics

The pairing of Stylistics with corpus linguistics has not been without some debate although Wynne shows the similarities between the two in that they both use an empirical approach in order to explore the uses of language (Wynne 2005). For more details on corpus linguistics, see Chapter 3. Semino and Short quote Biber as stating that the two areas compliment each other and Filmore as saying that the two approaches to linguistics need one another for the most accurate interpretation (Semino & Short 2004). The field of corpus linguistics can be incorporated with stylistics in several ways. McEnery, Xiao, and Tono look at the developing field of stylistics in which a corpus can be used for stylometry, or the use of statistics to analyse texts. This has been used primarily in regards to authorial styles in order to determine authorship, or trace changing styles of writing (McEnery *et al.* 2006). Additional work on stylometry can be seen in Holmes (1998) and Merriam (2003).

McEnery *et al.* note the trend in which stylisticians are primarily interested in single works by individual authors (McEnery *et al.* 2006) although this is changing (Görlach 1999). Wynne (2005) looks at the use of annotation of texts in order to follow a single linguistic trait or part of speech throughout the corpus, which is further explored in Semino and Short (2004). Additionally Wynne mentions the use of deviations in order to describe language, the approach which will be most relevant to this dissertation. A reference corpus is used for a comparison with the corpus in question to see in what ways the smaller more specialized corpus deviates giving a picture of the more specialized language used (Wynne 2005). As argued by Stubbs, to determine the ways in which a linguistic feature or word use is significant, it must be compared to what use is normal to see how it differs (Stubbs 2005). Concordance lines and collocations can then be utilized to determine how the words are used within the language and determine if they have certain prosody (Wynne 2005).

Several authors have used corpus stylistics in order to examine a single piece by a single author in accordance with McEnery's observation (McEnery 2006). For example, O'Halloran uses a corpus approach to verify the literary evaluation by Roger Fowler of Fleur Adcock's poem *Street Song*. Fowler states that the poem feels "dynamic and disturbing" and attributes this to its changing register and varying tone which give it the sound of a child's

poem, while the content implies a dark subject. O'Halloran uses the Bank of English, a large corpus, and collocations to assess several phrases within the poem to see if they are used in a standard, prototypical, or deviant manner. O'Halloran concludes that corpus analysis can complement a text-focused approach in that analysts of text will come at the piece with individual associations. A corpus approach can help substantiate their conclusions and show whether the original analysis does in fact apply to the piece or if the analyst's associations deviate from the standard (O'Halloran 2007a).

While the previous example uses a large corpus for the main work, O'Halloran has also used an individual text for corpus analysis. He takes James Joyce's *Eveline* and compares it to a larger reference corpus, the BNC Baby, a smaller version of the British National Corpus (BNC), in order to determine the key words found within the single text. From there he categorizes what can be considered important to the text and uses concordance lines, in this case of the phrase "used to" to determine how it is used since not all uses fit within a clear category (O'Halloran 2007b). Stubbs similarly uses concordance lines within the text of Henry James' *The Turn of the Screw* to observe the uses of *do you mean*. Previous literary analysis had shown a high frequency of words involving certainty or uncertainty so the concordances were used to illustrate the use of a phrase implying a need for clarification (Stubbs 2007).

Stubbs also uses Joseph Conrad's *Heart of Darkness* in a corpus analysis in which the text is used in a comparison with a corpus of fictional texts, taken from Brown, LOB, Frown, and FLOB corpora, and a BNC sampler of written words. This comparison produced what language is essential to the Conrad text. Stubbs notes that while *Heart of Darkness* has been analysed many times, in developing a new methodology, in this case corpus stylistics, if the results produced are mostly consistent with what is already known then it helps to establish the capabilities of the new methodology as relevant to the field. He also stresses that this approach is not meant to replace traditional analysis but that the two can work together to provide a more thorough analysis. The point is raised in that computers cannot pick up words that are not there, which will be interesting in future studies to see how central themes that may be more implied than anything else are detected, or not (Stubbs 2005). However, this appears to be similar to the work of O'Halloran on *Street Song* which creates feelings of unease in the reader, indicating that it is possible to detect that which is not said explicitly (O'Halloran 2007a).

Building from the use of one text, there have been several articles focusing on a corpus of multiple texts. Some focus on the texts of one author while others are more varied.

Mahlberg writes that unless language description can be applied to literature, it is not an accurate methodology so that even though corpus stylistics is in the early stages, it is worth continuing to develop. She has created a corpus of twenty-three texts by Charles Dickens as well as an additional corpus of nineteenth century fiction. From these she finds the key 5-word clusters and determines five types that are important to the Dickensian literature relative to the more general nineteenth century corpus. Mahlberg stresses the importance of corpus stylistics as a relevant and important methodology as, “in literary criticism striking examples can easily receive attention. With the help of corpus linguistic tools and descriptive categories such striking examples can be seen as part of a bigger picture” (Mahlberg 2007, pp. 20).

Biber and Burges use the ARCHER corpus to compare styles of speech and speech in fiction of men and women across three centuries. They focus on the portrayals by male and female authors of men and women speakers taking a corpus stylistics approach and adding a diachronic dimension showing the variation possibilities (Biber & Burgess 2001). Görlach has taken on the task of describing English in the nineteenth century. His approach is a more general one that takes into account the social and cultural occurrences of the century to try and describe the language. He does not include Irish, Scottish, or overseas English speakers and he stresses that his results are far from conclusive; the sample size is quite small relative to the task and there is more variation than cohesion (Görlach 1999).

2.4. Genre Analysis

This dissertation will look at the genre of Gothic Fiction. Swales defines genre as being a community in which there is a shared rationale that helps shape the structure of the produced work. In terms of literary studies the genre is often rebelled against in an attempt to break a mould of convention. Importantly the rebellion of works against a genre does not mean that a genre is obsolete. Rather, genre is dynamic and changes through experimentation over time. It is important to note that genre analysis mostly provides clarification into motivations during a certain time, but that genre cannot be truly classificatory due to its constant state of flux (Swales 2008).

2.5. Summary

This Chapter has presented previous literature relevant to the study of Gothic Fiction and Corpus Stylistics. The next chapter will be Chapter 3: Data and Methodology where the methodologies used and the data collected will be discussed.

3. Data and Methodology

3.1. Introduction

This chapter will explore the methodology used for gathering data with the purpose of describing the genre of Gothic Fiction. It will first look at corpus linguistics and the process by which a corpus is best designed. It will also present the compilation of the Gothic Corpus used within this dissertation followed by the tools of corpus linguistics and how they were used to retrieve data regarding the language of the genre. The research questions that will be answered through the gathering of data are:

1. How can the genre of Gothic Fiction be described through its language?
 - d. What are the key and most frequently used words?
 - e. How do these words behave in terms of lexico-grammatical patterning to reveal insights about the genre of Gothic Fiction?
2. How does corpus analysis compare with traditional analysis?
 - f. What categories are suggested as being important using keyword analysis?
 - g. What themes have emerged through traditional literary analysis?
 - h. How do the results from the different methodologies compare?

3.2. Corpus Linguistics

According to McEnery *et al.*, and supported by Sinclair, corpus linguistics can be defined as “a collection of (1) *machine readable* (2) *authentic* texts (including transcripts of spoken data) which is (3) *sampled* to be (4) *representative* of a particular language or language variety” (McEnery *et al.* 2006, pp.5, Sinclair 2004). Corpus linguistics uses tools, discussed below, in order to retrieve quantitative and qualitative data for the analysis of language. While some patterns can be observed intuitively, different people notice different aspects of language based on their background, and often it is the anomalies and not the regularities that are noticed most frequently (Biber & Burgess 2006, McEnery *et al.* 2006). Corpus linguistics provides data with which conclusions can be reached more consistently.

3.3. Designing a Corpus

In terms of designing a corpus, Sinclair (2004) has written on the importance of choosing texts representative of the population of which language is being studied. Language

samples should include entire documents so that an entire piece is not defined by a single part causing unreliable results. It is important to be aware of ‘rogue texts’ or texts that are significantly different from other texts within a category even though they technically belong in that category. These texts are considered wasted space by Sinclair as they will contain uncommon features, and since one text amongst many will not contain enough occurrences for them to be salient, it will not be of use to include them. Alternately McEnery *et al.* warn that it is possible for ‘rogue texts’ to skew the results by containing many examples of an uncommon phenomenon (McEnery *et al.* 2006). A corpus should aim for homogeneity within the population being tested and representativeness and balance should be of high priority (Sinclair 2004).

Within this study, the corpus of Gothic literature used to answer the research questions is comprised of:

Table 2: The Gothic Corpus						
Year Range	Author	Nationality	Text	Year of Publication	Word Count	Year Range Word Count
1800-1820	Charles Robert Maturin	Irish	Melmoth the Wanderer	1820	14,661	280,300
	John Polidori	English	The Vampyre; A Tale	1819	12,692	
	Walter Scott	Scottish	The Antiquary	1816	177,893	
	Mary Shelley	English	Frankenstein or the Modern Prometheus	1819	75,054	
1840-1860	Charlotte Brontë	English	Jane Eyre	1847	187,281	489,386
	Emily Brontë	English	Wuthering Heights	1847	116,604	
	Charles Dickens	English	Great Expectations	1860	185,501	
1880-1900	Robert Louis Stevenson	Scottish	The Strange Case of Dr. Jekyll and Mr. Hyde	1886	25,751	309,496
	Bram Stoker	Irish	Dracula	1897	160,913	
	H.G. Wells	English	The Island of Dr. Moreau	1896	43,692	
	Oscar Wilde	Irish	The Picture of Dorian Gray	1890	79,140	

Total Word Count	1,079,182
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The corpus was built using texts from the Project Gutenberg website (Hart 1971), which will be discussed below. Each of the eleven Gothic texts was downloaded in text format and saved in an individual file. The front and back matter were saved separately so that they would not influence the corpus analysis and results.

This corpus has been designed to be representative of the genre of Gothic Fiction within a single century. This century, from 1800 to 1900, encompasses early Gothic form, Romantic Gothic, Urban Gothic, and Victorian Gothic (Spooner & McEvoy 2007b, Hogle 2002). The corpus was organized by further dividing the texts into three groups, those published from 1800-1820, 1840-1860 and 1880-1900. It is important to note that these time periods do not coincide exactly with the time periods of the different forms of Gothic Fiction; there is overlap throughout the century. The ranges of dates ensure a snapshot across the century and reflect times in which there are a large number of Gothic texts.

For the purposes of this study, texts were classified by the date of their initial publication. For example, Mary Shelley's *Frankenstein* was initially published in 1819, but there was a revised edition soon after in 1831 (Gamer 2002). *Frankenstein*, here, will be considered a work of 1819 since that is when it was originally conceived. Similarly, Charles Dickens' *Great Expectations* was originally published in serial form and so while publication began in 1860 it concluded in 1861 (Hogle 2002). Like *Frankenstein*, the earliest date will be used so that even though 1861 falls just outside the designated twenty year span, the novel will be considered a part of that group. In both cases it is the Gothic idea that will be taken as most important so that even if the writing was revised or the publication was not completed at one time, the ideas were formed within the twenty year time spans. If, in the future a diachronic perspective was to be taken, looking at the changes in language across the century, this might have to be revised, however, for this study in which the goal is a description of the genre as a whole within the century, the variation of dates within a single text is not problematic.

Within the different time periods the texts were selected randomly. A timeline provided by Hogle (2002) was used to find texts that fit within the confines of the designated time periods with analyses later in the book, specifically those of Punter (2002) providing insight as to which Gothic pieces could be considered most representative of Scottish and Irish Gothic. Although the Gothic genre can be found in a multitude of countries, for this

study the texts were limited to Gothic texts from England, Scotland, and the Republic of Ireland. The authors included are both male and female.

3.3.1. Free Electronic Books (e-books)

Project Gutenberg was the first free e-book site, established in 1971 by Michael Hart. It can be found online at http://www.gutenberg.org/wiki/Main_Page. At this time, over 33,000 books are available with more being added at a rate of about three hundred per month (Berglund *et al.* 2004, Hart 1971). What allows this rapid growth is also the site's biggest drawback; the books are edited by volunteer proofreaders from around the world and do not specify which edition, or editions, they are created from. Many online free e-book sites use the texts published by Project Gutenberg so while they may not conform to strict editorial standards, they are the most widely accessible (Berglund *et al.* 2004). Berglund *et al.*'s scepticism of Project Gutenberg is not shared by all scholars. Mahlberg (2007) uses Project Gutenberg texts in both her Dickens corpus and her nineteenth century English corpus. She addresses the potential problems of quality but stresses that for purposes of corpus building the texts available on the site are the most practical; they are free and can be downloaded in a simple text format which is compatible with WordSmith Tools (Scott 2008). In her study the questions of quality do not appear to be damaging (Mahlberg 2007).

For the purpose of this study, the potential limitations do not appear to influence the results. However, if this corpus was to be used for further study, particularly involving a diachronic approach, it might become essential to re-evaluate the use of Project Gutenberg texts. While Berglund *et al.* (2004) advocate the use of academic sites for the acquisition of free e-books, particularly the Oxford Text Archive (OTA), the OTA did not have several of the texts that were needed for the compilation of this corpus. If these texts are added in the future, then perhaps the OTA texts could be used as a more stylistically consistent source of texts, but for this study it was more important that the building of the corpus not be limited by a lack of resources than editorial and stylistic standards be completely met, especially given Mahlberg's assessment of the situation and subsequent results.

3.4. The Tools of Corpus Linguistics

This dissertation will use WordSmith Tools 5.0 (Scott 2008) for the analysis of the Gothic Corpus. The quantitative and qualitative tools that will be used to gather and explore the data will be discussed followed by the results produced by these tools within this study.

3.4.1. Keyword Analysis

In keyword analysis, the corpus being studied is compared to a larger reference corpus. This indicates which words occur at an unusually higher frequency in the smaller corpus. These are called positive keywords. Words that occur less frequently are called negative keywords. Keywords can be used in genre analysis to give an indication as to what the genre is about (O'Halloran 2007b) or "reveal the salient features which are functionally related to that genre" (McEnery 2006, pp. 308). The ideal size of a reference corpus is at least five times the size of the smaller corpus (Berber-Sardinia 2000).

The reference corpus used in this study is The British National Corpus (BNC) which contains 100 million words that have been gathered from a variety of sources both spoken and written. It is designed to be representative of contemporary British English (BNC 2005).

3.4.2. Frequency Analysis

Frequency analysis provides a count of how many times within a corpus certain words appear. Frequency lists are a straightforward presentation of quantitative data (McEnery 2006).

3.4.3. Concordance Lines and Extracts

Concordance Lines provide qualitative data in which it is possible to observe a word in context in order to assess its meaning. In KWIC, or key word in context, each occurrence of the node word is lined up with the context on either side of it, so that the surrounding words can be compared (Biber & Burgess 2006). Concordance Lines can be expanded so that a larger portion of the text, or an extract, is visible in relation to the node word. This is helpful in getting additional context that may not be immediately apparent in a single line.

3.4.4. Collocations and Clusters

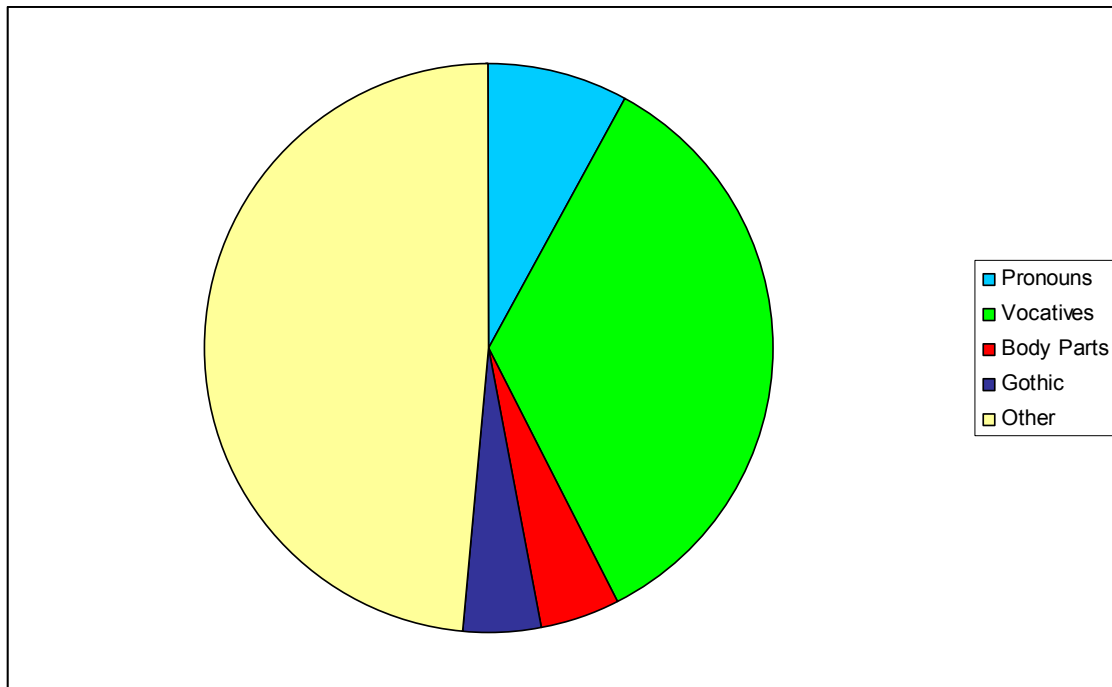
Collocates are the words that occur most frequently with a node word and can be determined quantitatively. They are useful in determining the semantic prosody of a word, or whether it tends to have positive or negative associations. While the initial collection of collocates is a quantitative process, the ability to determine meaning through prosody means that collocates can be used in qualitative data collection as well (McEnery 2006).

Clusters are groups of words that can be used in the same way as individual collocates (Mahlberg 2007). Clusters can also be used in order to determine authorial styles, looking for consistent patterns within an individual author's style (McEnery 2006). WordSmith Tools automatically provides three word clusters for a node word. Mahlberg (2007) uses five word clusters noting that the longer the cluster, the greater the probability that it can represent idiosyncratic use by a single author or be found in a single text; the number of words within a cluster is important depending on the study (Mahlberg 2007). For this dissertation, clusters will consist of three words.

3.5. Exploring the Data

This section will present the process by which data was gathered. First, the Gothic Corpus was uploaded onto WordSmith Tools (Scott 2008) and compared with the BNC word list available on the WordSmith Tools website. A full list of the keywords can be found in Table 1 in the Appendix. For purposes of analysis, the keyword list was limited to the first two hundred words. Within those, there were three main categories of words which could be considered important to the genre of Gothic Fiction: Pronouns, Vocatives, and Body Parts. Words that fit into those categories, but appeared after number two hundred on the keyword list were also considered in the analysis to create the most comprehensive picture of the language use. Interestingly, there was a large concentration of words that imply Gothic elements outside of the first two hundred keywords. Because this is unexpected, Gothic Words were added as a fourth category worth looking at in order to try and determine why words that would be expected to be present frequently are not. A chart of the categories in relation to the two-hundred word count can be found below where the words included in the four categories account for over half of the first two hundred words in the list.

Chart 1: Categories of Keywords



While it is outside the scope of this dissertation, being limited by time and space, to look at each of the four categories in depth, they were all briefly analysed using frequency lists, concordance lines, and extracts, as well as clusters and collocates in order to compile a basic picture of how these words function on a lexico-grammatical basis. The category of ‘Body Parts’, and specifically *eyes*, was further analysed in depth to account for the majority of the discussion found in Chapter 4. Looking at the above chart, it is clear that vocatives were more prevalent than the other categories. However, many of the vocatives were character names, offering more potential for study of an individual text than the genre as a whole. If the character names are not considered then the numbers are not so drastically different. Thus it is reasonable that vocatives were not chosen for further study even though they appear to present the most obvious choice.

Using several books about Gothic Literature comprised of academic essays utilizing more traditional literary analyses, a list of themes and recurring motifs found within the genre of Gothic Fiction was compiled and can be found in Chapter 2. The categories found through corpus analyses were then compared with the results of more traditional analyses to see if the results were the same.

Because the four categories were all analysed with different degrees of detail, the methodology for each category will be described here.

3.5.1. Pronouns

Pronouns were analysed primarily through the keyword list. The prevalence of first and second person pronouns suggests an importance of a first person narrative. This was compared to findings from traditional analyses that also found the narrative structure to be important. A complete list of Pronouns can be found below, with a note made of those indicating a first person narrative.

Table 3: Keyword List Pronouns					
Pronoun	Position in Keyword List	Position in Gothic Corpus Frequency List	Frequency	Number of Texts Present in	Indicative of First Person?
I	1	3	31,485	11	Y
My	2	14	10,692	11	Y
Me	3	15	9,203	11	Y
He	4	8	14,102	11	
His	5	13	10,751	11	
Him	6	28	5,835	11	
You	7	12	12,298	11	Y
Her	9	20	7,184	11	
Ye	21	117	1,097	7	Y
Myself	23	132	1,008	11	Y
Your	50	47	3,080	11	Y
She	58	29	5,710	11	
Himself	81	138	966	11	
Mine	102	299	384	10	Y
Whom	151	234	484	11	
Himself	303	2,797	32	1	
Myself	348	3,123	28	1	Y
Thou	401	1,222	82	9	Y
Yourself	402	360	305	10	Y
Yoursell	435	3,712	23	1	Y
Thy	472	1,429	69	5	Y

3.5.2. Vocatives

Labelling the vocatives proved to be difficult because of the large number of character names, some of which did not immediately present themselves as names. For example, *pocket* and *vane* were discovered to be vocatives during an analysis of concordance lines for the title, *Miss*. This indicates the likelihood that vocatives may have been missed, or counted where they should not have been. For this study, as the main focus is not on vocatives there was not

time to confirm all potential vocatives. Enough were confirmed to see that vocatives are significant to the genre, and so the potential errors are not disrupting to results.

The vocatives found here were divided into categories as suggested by Leech (1999). The following are examples of Leech's categorization:

Table 4: Keyword List Vocative Examples	
Vocative Form	Vocative
First Name	Catherine
Surname	Havisham
First Name Shortened/Pet Name	Cathy
Endearment	Friend
Familiariser	Lad
Kinship	Papa
Honorific	Sir
Title	Miss
Insult	--

Particularly interesting was the female title *miss* which was subsequently analysed using concordance lines, clusters, and collocates. These produced results suggesting that the use of *miss* could speak to the roles of women, specifically the idea of captivity by men, found within Gothic Fiction. A comparison to traditional analyses supported this corpus based conclusion offering further insights as to why this theme may have been so prevalent in the literature of that time period.

3.5.3. Gothic Words

The keyword analysis did not have as many "Gothic words" as might be expected in a description of the genre. However, there was a high frequency of the words *seemed* and *looked*, as clustered in *looked as if*, suggesting that the atmosphere might have more to do with feelings elicited through the writing than explicit listing of expected terms. The expected words, while not as frequent as may have been expected were still present on the keyword list and sixteen of them appeared in all eleven novels. These sixteen could be divided into three categories, Feelings, Setting, and Supernatural or Uncertain State of Being, suggesting certain elements of the genre, as further explored through concordance lines. These findings were then compared with the findings of traditional analysis which offered support for the classification of the words as 'Gothic' and provided further support for the conclusions in terms of why the frequencies appeared as they did. The following table provides a list of all the Gothic words, highlighted according to how many novels each word appears in.

Table 5: Keyword List Gothic Words				
Word	Position in Keyword List	Position in Frequency List	Frequency	Number of Texts Present in
Strange	86	264	425	10
Fire	129	216	532	11
Fear	135	268	421	11
Creature	150	545	190	9
Beast	158	714	145	8
Candle	160	729	141	9
Miserable	161	645	159	9
Grave	187	568	183	10
Fiend	192	1,349	73	10
Terror	198	669	155	11
Horror	215	602	172	11
Stranger	219	702	148	10
Dreadful	220	711	146	11
Horrible	230	686	151	11
Dead	234	285	401	11
Wretch	242	1,720	57	9
Sorrow	254	1,083	94	8
Wretched	257	1,073	95	9
Melancholy	260	1,186	84	10
Curiosity	264	867	118	11
Silence	268	432	244	11
Heaven	272	680	152	10
Spirits	273	717	145	8
Wild	279	445	240	11
Pale	281	555	186	10
Afraid	286	436	242	10
Alone	287	282	405	11
Pity	292	733	141	10
Dread	301	1,156	87	9
Silent	302	556	186	11
Solitude	323	1,366	72	10
Dark	325	304	374	11
Devil	331	868	118	10
Despair	359	892	113	10
Terrible	372	539	192	10
Undead	377	2,563	36	1
Spirit	380	466	231	11
Mad	385	675	153	10
Misery	392	1,007	101	10
Hideous	411	1,480	66	10
Fearful	417	1,275	78	11
Tears	421	605	172	10
Possessed	429	922	110	9
Evil	431	731	141	11

Mist	444	1,147	88	10
Frightful	454	2,101	45	7
Agony	461	1,202	82	10
Churchyard	469	1,522	64	7
Horrid	486	2,034	47	7
Die	487	547	189	10
Grief	490	1,091	93	9
PURPLE – 11 Texts, ORANGE – 10 Texts, GREEN – 9 Texts				

3.5.4. Body Parts

Body parts were found frequently within the keyword analysis and were further analysed using concordance lines to find out how the parts functioned within the texts. They were often paired with an adjective suggesting a characteristic that could be used to describe the body or person as a whole and yet here was being used for a single part. While there were sixteen words associated with body parts, including singular and plural forms, *eyes* was the highest on the keyword list and also appeared in singular form. This, along with their high frequency made *eye* and *eyes* good candidates for further study within this dissertation.

3.5.5. Eyes

‘*Eyes*’ was further analysed using concordance lines and larger extracts finding that often it collocated with words associated with brightness and darkness and the colours blue, black, and red. Traditional analysis helped to give further insights into the characters whose *eyes* were being described in order to determine if there were consistencies in the roles of the characters with a certain *eye* colour. The collocates and clusters also showed the word *wandered* as important, which applied to the *eyes* a characteristic often found to be associated with entire characters as discussed in traditional analysis.

3.6. Summary

This chapter presented information on the data and methodology used in this study. The next chapter will be Chapter 4: Findings and Analysis which will provide a full analysis. Pronouns, Vocatives, and Gothic words will be discussed briefly followed by a more in depth analysis of Body Parts, specifically *eyes*.

4. Findings and Analysis

4.1. Introduction

This chapter will analyse the Corpus data presented in Chapter 3 order to draw conclusions about the genre of Gothic Fiction based on its language use.

4.2. Categories of Gothic Fiction through Keyword Analysis

Table 6: Top 100 Keywords							
1	I	26	SIR	51	O	76	EARNSHAW
2	MY	27	SAID	52	SAW	77	NEVER
3	ME	28	WEMMICK	53	HERBERT	78	FAIRPORT
4	HE	29	ANTIQUARY	54	WI	79	LOOKED
5	HIS	30	MONKBARNES	55	EYES	80	GRAY
6	HIM	31	PIP	56	GLENALLAN	81	HIMSELF
7	YOU	32	HAE	57	NOT	82	MOREAU
8	OLDBUCK	33	ROCHESTER	58	SHE	83	MONTGOMERY
9	HER	34	HAVISHAM	59	ROOM	84	SOUL
10	AM	35	ESTELLA	60	DOOR	85	MASTER
11	AND	36	WAS	61	NIGHT	86	STRANGE
12	HAD	37	EDIE	62	PUMBLECHOO K	87	UTTERSON
13	LOVEL	38	DEAR	63	HEART	88	BUT
14	HEATHCLIFF	39	JAGGERS	64	HAND	89	ADELE
15	DORIAN	40	MINA	65	EXCLAIMED	90	MUST
16	MISS	41	BIDDY	66	COUNTENANCE	91	MORROW
17	HELSING	42	ARTHUR	67	WAD	92	REPLIED
18	SHALL	43	CATHERINE	68	AULD	93	IT
19	UPON	44	CRIED	69	HEARD	94	CAME
20	JOE	45	MAN	70	WEEL	95	WHEN
21	YE	46	TILL	71	YET	96	WOPSLE
22	LINTON	47	SEEMED	72	DOUSTERSWIV EL	97	SIBYL
23	MYSELF	48	WARDOUR	73	M'INTYRE	98	LITTLE
24	MR	49	HARETON	74	JANE	99	SO
25	ANSWERED	50	YOUR	75	OCHILTREE	100	AY

Based on the keyword analysis of the Gothic Corpus, forms emerge that can be seen as contributing to a description of the genre of Gothic Fiction. From these key forms, four main categories can be determined. Words indicating Pronouns (blue), Vocatives (green), Gothic Words (purple) and Body Parts (orange) were prevalent in the keyword analysis. While the first two hundred keywords were used in the determination of categories, words

representing all categories can be found within the first one hundred, and for Pronouns and Vocatives only the first twenty-five are needed to see their importance.

In this chapter, the research questions, as listed in the Introduction and Chapter 3, will guide the discussion. The four categories, and the forms contained within them, will be discussed in terms of what they suggest about the genre of Gothic Fiction by the ways in which they are used. The first three will be discussed briefly offering an introduction and a starting point for future study. The fourth, Body Parts, will be discussed more in depth with a focus on *eyes*. The categories will also be compared with the themes found through traditional literary analysis in order to highlight the effectiveness of both methodologies in terms of a comprehensive description of the genre.

4.2.1. Pronouns

4.2.1.1. Form

Table 7: Top Ten Keywords	
#	Word
1	I
2	My
3	Me
4	He
5	His
6	Him
7	You
8	Oldbuck
9	Her
10	Am

As seen in the above table, the keyword analysis shows a high frequency of pronouns within the top ten keywords. Several of these are first or second person pronouns suggesting the importance of the first person. The table below shows all of the first and second person pronoun forms from the keyword list.

Table 8: First and Second Person Pronouns			
Keyword Position	First Person	Keyword Position	Second Person
1	I	7	You
2	My	21	Ye
3	Me	50	Your

23	Myself	401	Thou
102	Mine	402	Yourself
348	Mysell	435	Yoursell
		472	Thy

4.2.1.2. Functional Observations

A first person narrative suggests that the narration is not omniscient but rather the information available to the reader is mediated by what the narrator knows. If the reader only knows as much as the narrator as he or she experiences the action, then the reader will ideally experience the action as the narrator does. The unfolding of events within the novel will be as suspenseful for the reader as the narrator creating a more genuine reading experience where the reader is not only told what is happening but actually feels what the narrator feels. This idea is supported through traditional literary analysis. According to McEvoy, the “novels achieve their effect through empathetic response. As readers, we become subject to the terrors of a world which to a large extent is created by the mind of the protagonist” (McEvoy 2007a, pp. 23) tying together what can be found through traditional analysis and inferences based on corpus data.

Additionally, there is focus in traditional analyses on the complex framing of Gothic novels as one of the main conventions. There is a tendency towards an embedded structure in which the narrator switches throughout the novel and may be several people removed from the action. This adds to the uncertainty of the events; if the narrator is several people removed reporting only what he or she has been told there is no guarantee that the events are being portrayed faithfully adding to the uncertainty felt by the reader (Walsh 2007). This is especially true when the different narrators play different roles within the story. For example, in *Frankenstein*, “the monster, at the centre of the novel, narrates his nightmares to his creator in a story told by his creator to Captain Walton, reported in a letter sent by the Captain to his sister from the unstable environs of the North pole” (Johnson 1995, pp. 12). The monster can be considered both a villain and a victim as can his creator but since they both tell the story, by the time it reaches the reader, further influenced by the wild and unpredictable environment in which the final version of the story is constructed, it is uncertain who is the villain and who is the victim, or if both characters play each role. As the roles are undefined, the readers cannot predict what will happen next or what the outcome will be, keeping them in suspense. The prevalence of first person pronouns, while not necessarily suggesting the complex framing on its own, supports the concept derived through traditional studies; if novels can be found to have so many different narrators each telling their perceptions, then it

would stand to reason that the first person pronouns are more common than otherwise and it is in the combination of these elements that the genre achieves some of its atmosphere.

4.2.2. Vocatives

4.2.2.1. Form

A vocative is defined as a “particular kind of address term: a nominal constituent loosely integrated with the rest of the utterance” (Leech 1999, pp. 107). Leech additionally identifies nine categories into which vocatives can fall including endearments, family terms, familiarizers, familiarized first names, first names in full, surnames, titles, honorific address, and insults (Leech 1999, Fahey 2010). Vocatives make up a large portion of the keyword list and while it is not possible to thoroughly analyse them for the purpose of this dissertation due to constraints of time and space, they offer a direction for further study. From a broad perspective, vocatives can offer insights into the roles of men and women within the genre. Particularly interesting are the titles within the corpus. The numbers of male and female titles are nearly equal, with only a few more male titles than female although of the three titles within the top fifty keywords, two are male and one is female with the overall frequencies of the male titles higher than those of the female. Interestingly, *miss* occurs at number sixteen on the keyword list, before the other masculine titles. The title vocatives found within the first fifty keywords can be found in the below table.

Table 9: Title Vocatives in the top fifty Keywords				
Vocative	Type of Vocative	Position in Keyword List	Position in Frequency List	Frequency
Miss	Title	16	116	1,119
Mr	Title	24		2,318
Sir	Title	26		1,172

Due to the position of *miss* on the keyword list, it will be the focus for the discussion of vocatives.

4.2.2.2. Functional Observations

During the nineteenth century the standard age of the protagonist in Gothic Fiction was lowered so it makes sense that *Miss*, indicating an unmarried woman, appears on the keyword list (McEvoy 2007a). *Miss* can be found in the concordances:

My dear young *miss*, I have the so great pleasure
explaining in a kindly way. "Young *miss* is bad, very bad.
he went on more gently, "Oh, little *miss*, my dear, do not fear me.

These stress the idea of youth, naiveté, innocence, and delicacy or weakness which can be seen in the way it is specified that the speaker changes his style of speech to cater to *little* or *young miss*. However, there are also characters like Miss Havisham, Havisham being the most frequent collocate of *miss*, in *Great Expectations* who are older but unmarried. Even though her age has advanced, Miss Havisham is still young in that she has not reached the next stage of what would be an expected life. She continues to wear her wedding dress, but never walks down the aisle, always remaining on the brink of growing past the innocence and vulnerability of youth but never reaching that threshold. The fact that her desertion at the aisle remains such a dominating influence in her life speaks to the idea of delicacy and weakness. The use of *miss* offers additional insights into Miss Havisham as the explicit description of her character differs. She is not described as youthful or innocent but rather, as in larger extracts from the Corpus found by expanding concordance lines that combined *miss* and *Havisham*, as, “an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion” and the narrator muses, “I should have felt almost sure that Miss Havisham's face could not smile. It had dropped into a watchful and brooding expression,--most likely when all the things about her had become transfixed,--and it looked as if nothing could ever lift it up again” (Dickens 2008). The second extract stresses the idea that Miss Havisham’s life became static when she was deserted drawing together the conclusions from both explicit and implied description.

Milbank addresses the Gothic trope of the “Madwoman in the attic,” which refers most directly to Bertha Rochester in *Jane Eyre*, but can apply to the imprisonment of women to men in a more general sense (Milbank 2002). The prevalence of *Miss* and other vocatives that indicate marital status, especially when compared to male titles which do not, provides corpus support for the idea of female imprisonment, physically, socially, or emotionally, by men. This is further supported by the idea that in the later part of the nineteenth century,

literature explored discomfort with the “New Woman,” the name given to feminists who sought to remove themselves from the influence of men (Hurley 2002). Even with a broad overview, the use of corpus analysis speaks to the role of women agreeing with literary analysis touching upon salient issues found through a historical perspective. This supports the idea that multiple methodologies will produce concurrent results, while still allowing each to elaborate, helping to complete a more comprehensive picture of the subject.

4.2.3. Gothic Words

4.2.3.1. Form

According to traditional analysis, Gothic Fiction is often associated with, dark isolated settings, the supernatural, monstrosity, and Faustian plots (Sedgwick 1986). While some concepts and themes are particularly popular, because of the genre’s long history and variety of authors, in name, nationality, gender and background, there is also a large amount of variation in how these concepts are incorporated into the individual novels. Through the keyword analysis, fifty-one words have been found which can be considered ‘Gothic.’ Not every novel in the corpus contains each of the words but sixteen words were found to be key and occurred in all eleven texts. This supports the idea that while there is variation across the novels, there seem to be concepts that appear consistently and form a core within the genre around which the novels are formed. The complete list of words can be found highlighted in Table 5 on page 24 and they tend to fall into three categories: Feelings, Setting, and Supernatural or Uncertain State of Being although there is some overlap and not every keyword can be considered part of only one category. There is a second tier of keywords that are included in ten of the eleven novels that can also be divided into the same categories. While only those words found in all eleven texts will be discussed here, the following table will show the categorization of words as found in eleven, ten, and nine texts.

Table 10: Categorization of Gothic Words									
Category	Feelings			Settings			State of Being		
Number of Texts	11	10	9	11	10	9	11	10	9
Gothic Words	Fear	Melancholy	Miserable	Silence	Strange	Candle	Dead	Fiend	Creature
	Fearful	Afraid	Dread	Silent	Grave		Spirit	Stranger	Wretch
	Curiosity	Pity	Grief	Dark	Solitude		Evil	Heaven	Wretched
	Terror	Despair		Alone	Terrible			Pale	Possessed
	Horror	Mad		Wild	Mist			Devil	

		Misery		Fire				Hideous	
		Tears		Horrible				Die	
		Agony		Dreadful					

4.2.3.2. Functional Observations

Within the sixteen words found in all eleven texts, the words *fear/fearful*, *curiosity*, *terror*, and *horror* occur indicating the feelings of the characters within the novels. These seem to occur, among other reasons, in response to the setting which can be described by the words *silent/silence*, *dark*, *alone*, *wild*, *fire*, *dreadful* and *horrible*. The words *dead*, *spirit*, and *evil* are also found in every novel indicating the importance of supernatural state of being and the demonic. In terms of *curiosity*, there is the implication that the characters within the novels are not passive, but show an interest and desire to increase understanding of their situation. This can be seen in the concordance lines:

This account excited our	<i>curiosity</i>	very much, and we lost no time
hose agitated feelings, half fear half	<i>curiosity</i> ,	which sympathise with the old
he should awake in Martin that daring	<i>curiosity</i>	which he almost deemed to be
sullen adept, now caught the spirit of	<i>curiosity</i> ,	crowded round the grave, and
Perhaps also, in some degree, by that	<i>curiosity</i>	which induces us to seek out even
		what gives us pain to witness
at her fear kept at least pace with her	<i>curiosity</i> .	The aged housekeeper was
said, "I have, doubtless, excited your	<i>curiosity</i> ,	as well as that of these good
you may imagine, strongly excited my	<i>curiosity</i> ;	but the paroxysm of grief
"Or whither does your senseless	<i>curiosity</i>	lead you?
responsible, so utterly careless! His	<i>curiosity</i> ,	his mad, aimless investigate

The frequent collocate *excited* suggests movement and action, and the concordance referring to the crowding of the grave shows *curiosity* as leading to actions that draw the characters deeper into involvement with other Gothic elements. The word is also associated with a carelessness or recklessness suggesting the dangers of *curiosity*, which is supported in the sixth concordance line where it is seen as good that *curiosity* and fear are equally matched, one urging action and the other leading to caution and restraint. The use of *curiosity* is important for understanding the genre; the extreme setting and the unnatural forces could suggest that the characters are passive, their actions a function of their setting and the forces surrounding them, but *curiosity* implies at least a desire to act. The Gothic keywords suggest

strong forces and uninviting settings, but also suggest that the characters have some say in their reactions to both.

Because the Gothic words seem to concur with the traditionally derived themes it would be reasonable to expect these words to occur high within the keyword list. However, the first word classified as “Gothic” is *strange* and is only number eighty-six. After *strange*, the next word, *fire*, does not occur until number one hundred twenty-nine, and the majority of the ‘Gothic’ words, forty-two out of the total fifty-one do not occur until after number two hundred on the keyword list. It seems odd that the words most closely associated with the traditionally encountered themes are so relatively rare. If the words that describe the themes or the feelings elicited from the reading of the texts are used fairly infrequently, how is it that these themes and feelings are so easily associated with the genre of Gothic fiction?

This can partially be explained through the high frequency of the words *seemed* and *looked* of which the tenth most frequent cluster is *looked as if*. These both suggest an uncertainty. Traditional analysis, supported by the high frequency of first person pronouns, suggests that the reader often experiences the action of the novels at the same time as the characters, knowing only as much as the characters at any time. This suggests that the Gothic words do not necessarily need to be stated explicitly; the characters may not be able to exactly describe what is going on, but it is this uncertainty that leads to *horror*, *terror*, and *curiosity*. Concordance lines of *seemed* and *looked (as if)*, include:

ill-conditioned child, who always *looked as if* she were watching

The bedroom doors opened *looked as if* they belonged to a church

thunder clouds that advanced slowly, *seemed* like the shrouds of these

mortification ensued, and death *seemed* advancing with hasty steps.

He *seemed* so absent and confused

For the fire *seemed* rather to decay than revive.

Edie followed his guide, who *seemed* to tread as if afraid

These reflect uncertainty on the part of the narrator, and as can be seen, this is often in regards to a setting or event that could be considered Gothic, many containing words from the Gothic Words list. This helps to associate *seemed* and *looked as if* with the Gothic elements of the novels so that even when the Gothic words are not present, the association remains. Explicit explanation does not hold the same suspenseful potential for terror that uncertainty

does which helps to explain how the more sinister themes of the genre can be so salient when the words expected to indicate such themes are lower on the keyword list.

4.2.4. Body Parts

4.2.4.1. Form

Table 11: Keyword List Body Parts				
Word	Position in Keyword List	Position in Frequency List	Frequency	Number of Texts Present in
Eyes	55	119	1,090	11
Heart	63	180	683	11
Hand	64	113	1,136	11
Countenance	66	588	177	10
Soul	84	357	307	11
Face	108	139	962	11
Mind	120	155	820	11
Hands	139	192	612	11
Lips	167	395	277	11
Head	214	151	845	11
Eye	277	341	323	11
Blood	285	335	333	11
Forehead	296	885	116	10
Arm	376	397	274	11
Feelings	381	511	206	10
Voice	440	225	522	11

4.2.4.2. Functional Observations

Body parts occur frequently within the keyword list revealing things about the characters to which they belong as well as the genre as a whole. Arms, for example, can be described using phrases such as “starved” or “willing” as in:

wrapping their starved *arms* in their pinafores
with willing harts and *arms*

These indicate both the physical and mental state of the characters. Shrivelled, is another collocate as in:

She raised her shrivelled *arms* and seemed busied

The use of shrivelled could indicate an advanced age or illness. At other times *arms* are used in reference to death, with characters referring to others dying in their *arms*, or having their *arms* folded in death. *Arms* can also be used for comfort, as in being held in someone's *arms*. The *head* is especially expressive, nodding, shaking, drooping and becoming an outward portrayal of the inside state of mind of the character as in:

But Mr. Enfield only nodded his	<i>head</i>	very seriously
nodded his	<i>head</i>	hopelessly
expressive shake of the	<i>head</i>	
Miss Miller shook her	<i>head</i>	disapprovingly
Helen's	<i>head,</i>	always drooping, sank
Humiliation came over the woman. Her	<i>head</i>	drooped.

In another example, a character is seen to:

have seen the anguish of my heart in my ***face***

Insights can be found though description, with a physical description representing intrinsic characteristics beyond a changing emotion. The face, for example is often described in terms of colour, with a contrast between light and dark in several body parts, suggesting the use of colour as important in helping to define the role of the characters as good and bad, or victim and villain. This will be discussed further in the section on *eyes*. Forehead is often referred to in terms of its height or its aesthetic properties, frequently high and light in colour. However, a number of concordances reference a red scar, mark, or blotch on the forehead and this is particularly striking given the tendency of the forehead to be described as pale or white. Concordances include:

the red scar on my poor darling's white	<i>forehead</i>	
the red scar on the	<i>forehead</i>	showed on the pallid skin

It would seem to indicate a corruption, an affront to innocence, or physical reminder of past transgression as in:

I must bear this mark of shame upon my *forehead* until the Judgement Day.

Importantly, the word *scar* only occurs in three of the eleven corpus texts so it cannot be considered indicative of a standard occurrence within the genre but it does suggest the importance of colour in description in revealing traits or characteristics of the characters that may not be said explicitly.

Individual body parts often take on characteristics that can describe an entire character as in “a cautious *hand*” or “compassionate *eye*” or are described as the sole performers of an action as in:

my *lips* moved towards hers

This draws a comparison with the idea of Frankenstein’s Monster, connecting the century of literature to one of the earlier novels. The Monster is compiled of different body parts from different sources combined to make up the basic structure of a human. The Monster can be seen as a more grotesque version of the Gothic characters themselves; they too are formed through the compilation of different parts. The parts are not necessarily from different sources, but they can be described in terms of actions they perform and feelings they represent separately from the rest of the body. Literary analysis states that “Gothic subjects were alienated, divided from themselves, no longer in control of those passions, desires, and fantasies, that had been policed and partially expunged in the eighteenth century. Individuals were divided products...” (Bottig 1996, pp. 12). During the nineteenth century, technology was advancing, the culture was changing and people had to learn how to adapt. Just as Frankenstein’s Monster is a product of society, but unsure of how to fit into it, the use of body parts as individual entities helps to establish the search for identity as times change. This idea also speaks to the genre itself. Gamer likens Gothic Fiction to Frankenstein’s Monster as it is built out of other genres. The use of body parts with individual human attributes and actions helps to connect the language to the genre, both of which conjure images of the Monster in Shelly’s early Gothic novel.

4.2.5. Eyes

4.2.5.1. Form

Eyes in both the singular and plural are used frequently within the corpus and will make up the remainder of this discussion.

Table 12: Eyes			
Word	Position in Keyword List	Position in Frequency List	Frequency
Eyes	55	119	1,090
Eye	277	341	323
Total Occurrences			1,413

4.2.5.2. Functional Observations

Much like the other body parts mentioned above, the *eyes* can often be found in descriptions treating them not as a part of the body but as individual entities that function without the rest of the anatomy. Concordances like:

only the *eyes* had life

help to establish this while:

Only moving her *eyes*

shows the amount that can be conveyed through that part of the body. In the second concordance other movement isn't needed because the *eyes* effectively communicate. The *eyes* go beyond being representative of the entire person, as discussed in the previous section, but actually take on the functions of different parts of the body. The concordance:

his *eye* spoke less than his lip

implies that the *eye* is expected to say more than the lip, but in this case does not. The communication of *eyes* is further emphasized in:

his *eyes* questioned my *eyes* piercingly

showing that not only do the *eyes* convey thoughts, but that the thoughts are understood, or heard in a sense by other *eyes*. The example:

her *eyes* laughed mischievously

also contributes to the idea of *eyes* communicating and reacting to the communications of others.

While both the singular and plural forms are used similarly, there is a slight difference in effect depending on the form used. *Eyes* naturally come in a pair and indeed the use of the plural is far more common than the use of the singular *eye* with 1,090 occurrences of the former and 323 of the latter. While some concordances such as:

but one *eye* was knocked out
Recovered the sight of that one *eye*

specify that there is in fact only one functioning *eye*, this is not the case for the majority of the examples, as supported in that several characters who have their *eye* referenced in the singular set, also have their *eyes* referred to in the plural set of data. The use of the singular when the plural is more relevant to the actual anatomical condition seems to emphasize the disconnect between the individual body parts and the body as a whole. *Eyes* in the plural sense are the naturally occurring condition. By referencing only one of the *eyes*, there is a separation from what is normal and a connection of the singular *eye* to a singular person. However, for the purposes of this discussion, both singular and plural will be analysed together, because despite the added emphasis of the singular, the two are used similarly.

More than just tools for sight, the *eyes* are a means of achieving insight, reflecting different degrees of intelligence and experience as in:

the experienced *eye* of the Antiquary at once discerned,
Appeared, even to his untaught *eye*, far superior

The latter concordance indicates that even the *untaught eye* was able to achieve some sort of insight. This suggests that different kinds of intelligence, taught and untaught, are found in the *eyes*, like in people in general. This is echoed in the example:

it needed no expert *eye* to tell that the man was still

These examples also show the observation to be more obvious, achievable without expertise, but the *eye* is still used as a gauge for the level of knowledge.

There is the traditional saying that ‘seeing is believing’, an important concept within Gothic fiction. In a genre that has a focus on the supernatural, the use of *eyes* is important in determining what is real and what is not. However, the *eyes* are not always to be believed as can be found in the concordances:

almost unable to credit his *eyes*
He rubbed his *eyes*, Looked again, adjusting
necessary to assure him that his *eyes* were doing him justice

This raises the question as to what is potential hysteria or hallucination versus what unbelievable phenomena are actually real. Traditional analysis suggests a prevalence of sleep and dreams and so the inability of the *eyes* to differentiate, and the ability to see what might not actually be there, adds to the uncertainty and the discomfort of the characters furthering the Gothic atmosphere. In terms of the time in which the novels were written, this could be a way of coping with advances in technology and science. During this time, science was becoming more advanced, but new observations can occur before knowledge is there to put them within a reasonable context. The use of *eyes* as a gauge for knowledge, whether they reflect true intelligence, untrained but insightful observations, or seemingly unnatural occurrences, could be in response to the changes in technology and the idea that it is possible to see what is unbelievable; the unbelievable may reflect new scientific directions instead of unnatural anomalies.

Eyes go beyond the function of sight and intelligence in the use of “mind’s *eye*” as in:

up before our mind’s *eye* the object of our fear

This again associates the *eye* with a comprehension of the supernatural, but here indicates that actual sight is not required to be able to see the supernatural and be aware of its presence. The fact that “mind’s *eye*” is used instead of just *mind* emphasizes the importance of the *eye* in understanding. Alternately, there is:

I started: my bodily *eye* was cheated into a momentary belief

in which the bodily *eye* is specified, showing that *eye* can be important in several senses. This also shows the continued conflict between belief and reality.

Several concordances contain the word *involuntarily* including:

I shut my *eyes* involuntarily

My *eyes* were drawn involuntarily

As my *eyes* opened involuntarily

This relates to the fact that *eye* collocates with *fell* ten times and that within the thirteen clusters, *fell* is included in three of them, “*eye* fell on,” “his *eye* fell,” and “fell on the.” To fall implies an involuntary action. It is important to note that *fell* occurs notably with *eye* but not with *eyes* and that this is something that could be looked into further. For the purposes of this dissertation however, individual differences aside it helps to support the idea of an involuntary action.

While the language surrounding body parts suggests that they operate as individuals, involuntary movement suggests the influence of something beyond the individual causing the movement. This could be a reference to the entire body or whole person to which the *eyes* are connected, which would be logical. However, in terms of the genre this emphasizes the idea of the supernatural, and of unexplainable forces playing a central role in the actions of the characters. The use of *eyes* as individuals being moved by unnamed forces represents complete humans as individuals who do not understand what drives them. The same confusion and uncertainty occurs at different levels of specificity showing those emotions of the characters and their lack of ability, on all levels of their being, to control them, to be central to the genre.

One of the concordances containing the word *involuntarily* also contained *wandered*, as in:

My *eye* involuntarily wandered

This collocate occurs six times with *eye* and seven with *eyes*. It occurs in nine of the eleven texts. Based on traditional analyses *wandered* is considered important to the genre. One of the conceits within the genre is the image of the wandering Jew (Sedgwick 1986). Bottig

describes heroes in the Gothic mould as being “wanderers, outcasts and rebels condemned to roam the borders of social worlds, bearers of a dark truth or horrible knowledge” (Bottig 1996, pp. 98). This also recalls the use of *eyes* in terms of knowledge, the darkness being echoed in the idea that *eyes* may see things which are not otherwise believable, a glimpse at a future that in its vagueness and uncertainty is often dark and threatening in nature. While wandering *eyes* are not only found in Gothic fiction, the fact the two are collocates here again emphasizes the multiple levels of humanity; the *eyes* wander as the individuals wander. Referring to texts used within the Gothic Corpus, Melmoth is called the wanderer, and Frankenstein’s Monster travels extensively, but somewhat aimlessly as he searches for answers and fulfilment. Similarly, the *eyes* may not have an exact purpose, as in:

Her *eyes* wandered vaguely

The actions of the parts of the individuals and the individuals as whole reflect each other for emphasis.

Often the words that collocate with *eye* or *eyes* have to do with brightness or colour. The different uses of brightness are addressed by McEvoy. While the *eye* can demonstrate power, flashing dangerously, it can also represent the lack of “will, self-control and sense of individualism” (McEvoy 2007a, pp. 26). Traditional in the genre is the lack of definition between heroes, victims, and villains and this trope is also indicated through the use of *eye* brightness and colour.

McEvoy quotes the 1998 edition of Polidori in which the vampire’s *eye* is not piercing but is “leaden” and “grey” (McEvoy 2007a). The use of stone and grey imagery is common throughout the corpus, including *stern*, *stony*, *flint*, and *cold* all implying solemnity, with *solemn* itself as another collocate. While *grey* implies a stone like quality, grey can also suggest dullness lacking in brightness. This is seen in other collocates of *eyes* in hollow, dull, sunken, dim, blank, faded, glazed, clouded, or being described as being covered in a film as in:

An	<i>eye</i>	hollow and fixed, blank of meaning
with the hollow burning	<i>eyes</i>	and grief-written lines of his face
the dull and solemn	<i>eyes</i>	of a drunken man
vague, unconscious way she opened her	<i>eyes,</i>	which were now dull and hard

her thin face, her sunken grey *eye*, like a reflection
 humanity can sink; while the sunken *eye*, pallid cheek, and tottering form
 His *eyes* dim and colourless
 no command in that blank, brown *eye*
 extremely pale, with large faded *eyes*, and a quantity of streaming hair
 Sometimes it was the watery, clouded *eyes* of the monster
 a film covered my *eyes*, and my skin was parched
 as if a film fell from my obscured *eyes!* Yes, I now well understood

These words imply a lack of life or control, as in:

He had watery grey *eyes*, oddly void of expression

or an unrepentant cruelty within the *eyes*, which are compared to inanimate and immovable objects using words that suggest coldness or lack of compassion suggesting a typical description for villains. However, hollow, empty, and lifeless *eyes* could also be achieved through victimization. In fact, of the six occurrences of the word *dim* that are directly describing the *eyes*, four of them reference tears as a cause, as in:

My *eyes* are dim with childish tears
 After wiping his dim *eye* with his quivering hand

The second does not use the word tears explicitly but implies that they were present. Another example is in regards to *stern*, which sounds cold and unpleasant, but is used in examples such as:

Called love into his stern *eye*, and softness

which show the severity as a starting point but not the end result; it is an alterable state and to go from stern to loving and soft would imply a move towards a more compassionate and heroic state of being. This shows that while the words associated with the dim and dead *eyes* would initially imply one role for the characters being described, the lines are blurred making definitions difficult. This is consistent with traditional literary analysis as referenced by McEvoy and Bottig. McEvoy notes that in the Romantic period it became more popular to

combine the figures of victim, villain, and hero into one, for example in the characters of Vampires (McEvoy 2007a). Bottig notes that the protagonist is often on the margins of society and embraces both elements of the victim and villain (Bottig 1996).

These conclusions are further supported through the use of light when describing the *eyes*. The word *sparkled* can be used in reference to *eyes*, as in:

young, and fresh-complexioned, and her *eyes* sparkled as bright as diamonds
While her *eyes* sparkled joyfully

implying a youth and vitality or showing a representation through the *eyes* of extreme happiness. However, there are also examples such as:

all the agitation of fury; his *eyes* sparkled, his mouth foamed
As I spoke, rage sparkled in my *eyes*

showing sparkling as an indication of rage and aggression. Similar to *sparkle* is the word *glitter* which tends to have more negative associations than positive even though it too implies brightness. In this case, it seems the brightness is too much to be considered normal and so implies something not natural as in:

how strangely your *eyes* glitter! Are you well?
and glittering *eyes* of fear

Even in this instance:

strange joyful glitter in his *eyes*

where the glittering is joyful, it is still considered strange raising discomfort at the unexpected use. The same is found in the examples:

motionless, with parted lips and *eyes* strangely bright
Suddenly he started. His *eyes* grew strangely bright
brightness of her sunken *eyes*

with the last concordance combining two words, *sunken* and *brightness* that would not naturally go together, highlighting the strangeness of the scenario.

These examples support the overlap between victims, villains, and heroes. Here the words that might imply a lively vitality, indicative of a young hero, can also describe the feelings of fear or sickness that are more indicative of a victim, or even the feelings of anger that would signify a villain. It is possible that the examples capture a moment in which the characters, though in predicted roles, are expressing unusual emotions. Both lightness and darkness can be used differently than might be expected in terms of who they refer to.

Further exploring the use of light and dark, words like *glow*, *blaze* and *gleam* imply a brightness, but a fiery demonic brightness, further emphasized by the frequent association with the colour red as in:

His *eye* was both spark and flint
Dark look came into his face and his *eyes* blazed wickedly
the fire was in the red *eye*
the gleam of a pair of very bright *eyes* which seemed red in the lamplight
a white face and red gleaming *eyes*
His *eyes* flamed red with devilish passion

The third example uses the word *seemed* showing both the uncertainty characteristic of the genre and the idea of duplicity or of a double (Sedgwick 1986). If the *eye* only seems to be red in a certain light, then it would appear that in normal lights it is a normal colour suggesting that the character being described is normal in appearance, but evil in actuality.

In addition to the more general terms involving light and darkness there is also the tendency to describe the *eye* as either blue or very dark, sometimes black. Again this stark difference raises questions as to possible representations and whether or not these representations remain consistent across the genre. According to Bottig, “Darkness, metaphorically, threatened the light of reason with what it did not know” (Bottig 1996, pp. 32) suggesting that the contrast should have significant meaning in terms of the genre. Blue *eyes* are associated with both males and females. They can convey the idea of innocence, stressing the size of the *eyes* as being large, or as wide open and when they are part of the overall description of a person, they often associate with blond hair in the form of curls, sounding like the description of a child or angelic being. This occurs in examples such as:

With her long curls and her blue *eyes*, and such a sweet colour
languishing blue *eyes*, and ringleted yellow hair
His *eyes* were large and blue
opening his blue *eyes* Wide
Gold hair, blue *eyes*, and rose-red lips

However, there are also examples such as:

the blue *eyes* transformed with fury
clenched, and the pupils of his *eyes* were like disks of blue fire
she opened her blue *eyes* wild and wide

which suggest that blue *eyes* do not solely indicate innocence or helplessness but that while it may not be the most prominent characteristic there is the potential behind the childlike *eyes* for adult intensity and anger.

Black *eyes* are often described as small as in:

He had glittering *eyes*, --small, keen, and black
His little *eyes* were a brilliant black

This could be seen in contrast with the large blue *eyes* and relates back to the Bottig analysis of colours representing reason. The wider the *eyes*, the more that can be seen, while smaller *eyes* indicate a more limited perspective that would be less likely to embrace or understand the new information. As previously discussed, the *eyes* are often seen as conveyors of information so the fact that black *eyes* are often small would suggest that they do not convey as much, indicating secrecy or withdrawal. This, as opposed to the wide open innocence of the blue *eyes* would more likely suggest villainous intentions as supported by:

I beheld his black *eyes* withdraw so suspiciously

Other concordances suggest that if the intentions are not sinister, they are certainly more passionate and active than the blue eyed. While blue *eyes* are described as languishing, black *eyes* alternatively have concordances such as:

her black *eyes* flashing with passion
Heathcliff's black *eyes* flashed
And dangerous he looked; his black *eyes* darted sparks
eyes Full of black fire

although it should be noted that another example is:

over black, glasslike *eyes*

which suggests placidity and a lack of strong emotion. As with much within the genre, there are many possible interpretations of everything and the concept of duality stresses that rarely will one symbol mean the same thing universally.

Dark, but not necessarily black, *eyes* form a sort of middle ground being darker in colour but often described as large and in one concordance:

Big, dark blue *eyes*

This emphasizes the idea of overlap in which characters contain elements of different classifications. They may possess a wide-eyed innocence, but the passion and potential for more active roles within their stories. Alternately, the wild passionate character in a seemingly villainous position could be there through a victimizing event. This remains consistent with what has been found through traditional literary analysis.

It is interesting to note the relationships and the romantic pairings of the characters within the novels included in the corpus in light of Bottig's assertion that darkness threatens the light of reason. While this requires more insight to the novels than can be provided by concordance lines, it appears that in the works of the Brontë sisters in particular, the leading male character is often portrayed with dark *eyes* and is a mixture of hero-villain-victim whereas in both *Jane Eyre* and *Wuthering Heights* there is also a more logical choice of mate with blue *eyes* who has a more rational appeal and personality. Notably in both cases the heroine, dark eyed Catherine and green eyed Jane, love the more wild character; even though Catherine marries the blue eyed Edgar, she remains linked on a more soulful level to the dark eyed Heathcliff (Brontë, C. 2007, Brontë, E. 2007). This speaks to the idea of logic and reason being overcome by the unknown.

Jane Eyre's *eyes* are green and there are very few occurrences of intermediate *eye* colouring, the others being hazel and purple and both occurring in the later part of the century. Because the purple occur in both men and women within the same novel it seems that purple could be part of the imagery of that novel in particular instead of the genre as a whole. The hazel is an inconsistency much like the same way there were dark blue *eyes* mentioned; the lighter brown suggests a duality of characterization in terms of the person in question. In *Jane Eyre*, Mr. Rochester calls Jane's *eyes* hazel, an error she corrects for the benefit of the reader. She describes her own *eyes* as green, but with blue tones. This inconsistency as well as the variations on the dark and light found elsewhere in the genre could reflect the feelings of the characters. Rochester, having just voiced his love for Jane with confirmation of her feelings for him could be darkening her *eyes* in his mind, reflecting her new role in his life as a lover, representing passion and adventure. The reference of the blue tint to Jane's *eyes* comes after she has left Rochester and has been living with her cousins. In this section of the novel she tries to reach a balance between who she is and what her cousin wants of her, which she feels is beyond her ability. In trying to logically work through this the blue in her *eyes* might be emphasized so as to stress her ability to reason. However, her cousin St. John has blue *eyes* so the fact that Jane's are green-blue may serve to show that she, while logical, is more driven by passion than he is. She also refers to her *eyes* as "changeable" stressing the idea of blurred boundaries between different roles and the fact that in different situations she may become something she would not be otherwise, which is consistent with what has been found through both corpus and more traditional analysis (Brontë, C. 2007).

Within the corpus, there is a high occurrence of references to animal *eyes* including:

canine brown *eyes*
the yellow *eyes* of the Hyena-swine
Moreau looked into the *eyes* of the Leopard-man

They all occur in the same text suggesting the animals as important to the plot. However, the apparent combinations of animals and particularly the "leopard-man" provides support for the traditional analysis that Gothic novels often address the aspects of society which pose uncertainties and threaten the standard perceptions of daily life. In the nineteenth century there were many changes, two that are particularly relevant here. First, there was discomfort with the results of Britain's imperialism. With new colonies worldwide, and a new urban

focus at home, there became a fear, that a mixing with the local groups near the colonies would cause a reversion to a less advanced and more barbaric state. Hurley quotes Arthur Machen as describing the perceptions of London at the time as foreign and unknown as Africa itself, and the concordances suggest animals, such as hyenas and leopards, that would be present in Africa. The second major concern is in regards to the history of humanity. Charles Darwin published *The Descent of Man* in 1871 and “described the human body not as an integral wholeness, but as a kind of Frankenstein monster, patched together from the different animal forms the human species had inhabited during the various phases of its evolutionary history” (Hurley 2002, pp. 195). The reference to Frankenstein is particularly interesting as within Frankenstein there is the reference, as found through concordance lines:

I saw the dull yellow *eye* of the creature open

The *eye* of Monster is yellow and animalistic like that of the Hyena-swine. Warwick further highlights the anxiety that if humans evolve through natural selection, who is to say that all that is selected for is good? There was the fear in the nineteenth century that humanity faces degeneration as a result of the process of evolution, a fear apparent through the concordances in terms of the mixing of animal and human. Although *Frankenstein* came before the publication of Darwin, it still comes of a time in which science was improving. *Frankenstein* addresses the fear of science gone wrong. The result, a less than human creature, echoes the concerns found later in the century. This suggests an overarching concern in the century with the idea of humanity and the preservation of it in the face of changing science, from new technologies and medicines, to new assessments of past processes.

Finally, it is interesting that *eye* is a homophone of *I* the first pronoun found in the keyword list. The fact that so much information can be gleaned from the *eyes* both in appearance and their role in communication, and the connection with the pronoun, help to emphasize the importance within the genre of experiencing the narrative through the characters. This helps to maintain suspense and get a better sense of the uncertainties that lead to the feelings of fear so commonly associated with the genre through both corpus and traditional analyses.

4.3. Summary

This chapter explored the data retrieved using the Gothic Corpus and the tools of corpus linguistics in order answer the research questions. The next chapter will be Chapter 5: Conclusion which will conclude this dissertation, summing up relevant findings as well as highlighting some of the possible limitations and areas for future study.

5. Conclusion

This dissertation has used the tools of corpus linguistics, including keyword and frequency analyses, collocates, clusters, concordance lines, and extracts to study the genre of Gothic Fiction, a genre that has been previously studied using traditional literary analyses. The two methodologies appear to generate similar results, strengthening the conclusions of each in terms of what is important within the language, and the themes, categories and concepts that are central to the genre of Gothic Fiction.

5.1. Limitations

There are several limitations that can be found within this study.

5.1.1. Project Gutenberg

As was addressed earlier, Project Gutenberg presents potential limitations due to the process by which the texts are compiled. The editorial standards are not consistent and editions may be combined within a single text (Berglund *et al.* 2004). For the purposes of this study, in which the aim was to describe the genre based on a corpus of multiple texts, these potential limitations did not appear to be disrupting to the results. The categories found to be most important were those that were consistent across the corpus and it is unlikely that all eleven texts would have had the same errors.

5.1.2. The Century

The nineteenth century was chosen as a good representation of Gothic Fiction because it encompasses different incarnations of the genre; consistencies found in the corpus can be expected to be important to the genre as a whole. However, the genre itself goes beyond that one century so in order to create the most comprehensive description, it would have been better to include texts from multiple centuries. This is difficult, as more recent texts may still be copyrighted. Still, due to the differences in Gothic styles across the century, and the support of the traditional analysis, the corpus used here seems to produce reasonable conclusions despite being limited to a single century.

5.1.3. Time and Space Constraints

The study was limited by constraints of time and space. However, it was still possible to return findings that proved relevant to the genre.

5.1.4. Corpus versus Traditional Analyses

The final limitation returns to the idea of the “Fish Hook”, the difficulties of reconciling arbitrariness and circularity of stylistics with a thorough analysis as discussed in Chapter 2 (Fish 1979, O’Halloran 2007b). This is relevant to this study in that at times background information was helpful to the analysis; due to the length of the novels in the corpus some information was difficult to ascertain by simply using the concordance lines and extracts. However, previous knowledge of the novels could remove some of the objectivity in analysis. As discussed by O’Halloran, it is impossible to remove all subjectivity from an analysis, but a more objective approach can be attained by beginning the analysis with quantitative corpus based tools, in this case the keyword analysis. While in the subsequent analysis there may be some circularity based on previous knowledge, or influence from the traditional literary analyses when it comes to the comparison, the categories are determined quantitatively. All subsequent analyses are guided by conclusions reached through numerical data. While it is important to be aware of the potential limitations as discussed by Fish, O’Halloran’s assertion that awareness and a quantitative start to analysis helps to reduce the problems, holds true here (O’Halloran 2007b).

5.2. Research Questions and Main Findings

This dissertation aimed to describe the genre of Gothic Fiction through its language use, and see how the results found by using the tools of corpus linguistics compared to results found through traditional literary analysis in terms of important categories and themes. Using a keyword analysis, four categories of words were found to be important to the genre, summaries of which will be presented below. Full analysis can be found in Chapter 4.

Pronouns First and second person pronouns appeared frequently within the first fifty keywords indicating the importance of first person narrative structure within the genre of Gothic Fiction. This speaks to the idea that readers are meant to experience the novels through the narrator, feeling the same emotions of the narrator rather than being told what the narrator is feeling.

Vocatives Vocatives, especially in the form of character names, were found frequently within the top fifty keywords and consistently throughout the remainder of the list. The title, *miss* was discussed in depth with its collocates suggesting the idea of women as captive to men within the genre.

Gothic Words Words corresponding to Gothic elements did not occur as frequently in the keyword list as might be expected. However, the high position in the list of the words *seemed* and *looked (as if)* suggested that things are not said explicitly, but are implied. This causes uncertainty in order to create feelings associated with Gothic elements in both the reader and the narrator.

Body Parts Words for different body parts were found frequently interspersed throughout the keyword list, and further corpus analysis revealed that they were often described using words and actions that could easily apply to the entire body rather than just a part. This called to mind the idea of Frankenstein's monster, which reflected the discomfort with the idea of Evolution in which people faced the new idea that perhaps humanity is just a compilation of the best of other species rather than unique and individual. The *eyes* provided further insights into the genre highlighting the duality of individual characters in the different ways in which brightness and darkness as well as the colours red, black, and blue are used unexpectedly. *Eyes* also collocated with words implying a lack of control, speaking to the supernatural elements associated with the genre.

In terms of the comparison between corpus linguistics and traditional literary analyses, the two methodologies found similar themes and categories to be important. While corpus linguistics was used for the primary analysis of the genre, results found using the corpus tools available through WordSmith Tools could be supported by traditional analyses. Although both methodologies produced similar results they can not be considered interchangeable. It is through the combination of the two that the most comprehensive results can be determined with corpus linguistics offering quantitative data that cannot be found through traditional analyses and traditional analyses providing more in depth understanding of context that goes beyond concordance lines. This multi-dimensional approach provides a more thorough way of analysing literature in which the data is both quantitative and qualitative. While traditional analyses have offered a way of studying literature throughout history, corpus linguistics offers a new approach with new tools that can only enhance understanding of literature by filling in gaps that previous methodologies may have overlooked, especially in terms of measurable data.

5.3. Future Study

The Gothic Corpus provides many opportunities for future study. Pronouns, Vocatives, and Gothic Words were presented here but could not be explored to their full potential due to time and space constraints. While *eyes* were discussed in depth any of the other body parts could also offer insights into the genre. It would be interesting to pursue a diachronic perspective in which the language change is observed and discussed either across the century used here, or across several centuries. It would also be interesting to add more texts to the Corpus either from within the nineteenth century or additionally from other centuries to see if the conclusions reached here are affected. Finally, as Project Gutenberg standardizes its texts, or as more standardized e-books become available elsewhere, it would be interesting to redo the experiments found within this dissertation to replicate the results and overcome potential limitations of the available resources.

Appendix

Table 1: Keyword List

Light Blue - Pronouns

Green – Vocatives

Purple – Gothic

Red – Body Parts

1	I	31,485	2.94	732,523	0.74	39,691.17	0
2	MY	10,692	1	146,775	0.15	22,165.85	0
3	ME	9,203	0.86	131,757	0.13	18,437.99	0
4	HE	14,102	1.32	593,609	0.6	6,835.93	0
5	HIS	10,751	1	410,294	0.41	6,382.32	0
6	HIM	5,835	0.54	153,859	0.15	6,231.52	0
7	YOU	12,298	1.15	588,503	0.59	4,345.71	0
8	OLDBUCK	419	0.04	0		3,805.30	0
9	HER	7,184	0.67	304,311	0.31	3,420.04	0
10	AM	1,729	0.16	26,042	0.03	3,313.30	0
11	AND	38,398	3.58	2,624,341	2.64	3,302.47	0
12	HAD	8,817	0.82	413,144	0.42	3,288.36	0
13	LOVEL	343	0.03	3		3,080.66	0
14	HEATHCLIFF	422	0.04	239		2,972.67	0
15	DORIAN	409	0.04	254		2,837.39	0
16	MISS	1,119	0.1	11,916	0.01	2,784.83	0
17	HELSING	299	0.03	2		2,691.45	0
18	SHALL	1,359	0.13	19,817	0.02	2,675.13	0
19	UPON	1,422	0.13	22,806	0.02	2,581.38	0
20	JOE	696	0.06	3,679		2,566.19	0
21	YE	532	0.05	1,577		2,483.11	0
22	LINTON	348	0.03	189		2,467.87	0
23	MYSELF	1,008	0.09	12,001	0.01	2,320.15	0
24	MR	2,318	0.22	66,114	0.07	2,221.05	0
25	ANSWERED	623	0.06	3,617		2,196.49	0
26	SIR	1,172	0.11	18,441	0.02	2,163.15	0
27	SAID	4,567	0.43	195,580	0.2	2,117.76	0
28	WEMMICK	256	0.02	41		2,087.37	0
29	ANTIQUARY	242	0.02	28		2,018.48	0
30	MONKBARNES	222	0.02	0		2,016.14	0
31	PIP	328	0.03	416		1,966.78	0
32	HAE	231	0.02	40		1,871.89	0
33	ROCHESTER	317	0.03	476		1,821.90	0
34	HAVISHAM	243	0.02	115		1,759.82	0
35	ESTELLA	237	0.02	111		1,718.99	0
36	WAS	13,591	1.27	863,917	0.87	1,714.45	0
37	EDIE	218	0.02	55		1,706.66	0
38	DEAR	716	0.07	8,487		1,653.16	0
39	JAGGERS	211	0.02	55		1,646.28	0

40	MINA	216	0.02	91		1,590.41	0
41	BIDDY	228	0.02	160		1,548.15	0
42	ARTHUR	427	0.04	2,444		1,515.86	0
43	CATHERINE	358	0.03	1,479		1,470.88	0
44	CRIED	430	0.04	2,671		1,465.96	0
45	MAN	1,741	0.16	54,967	0.06	1,433.50	0
46	TILL	546	0.05	5,373		1,431.36	0
47	SEEMED	1,034	0.1	22,105	0.02	1,416.29	0
48	WARDOUR	171	0.02	29		1,388.01	0
49	HARETON	169	0.02	30		1,366.68	0
50	YOUR	3,080	0.29	134,393	0.14	1,366.35	0
51	O	656	0.06	9,175		1,335.52	0
52	SAW	1,074	0.1	25,169	0.03	1,325.41	0
53	HERBERT	291	0.03	1,075		1,250.81	0
54	WI	240	0.02	515		1,246.51	0
55	EYES	1,090	0.1	27,390	0.03	1,235.66	0
56	GLENALLAN	134	0.01	0		1,216.94	0
57	NOT	7,176	0.67	431,075	0.43	1,169.32	0
58	SHE	5,710	0.53	325,351	0.33	1,150.00	0
59	ROOM	1,065	0.1	28,821	0.03	1,096.50	0
60	DOOR	933	0.09	23,140	0.02	1,075.02	0
61	NIGHT	1,159	0.11	34,073	0.03	1,062.71	0
62	PUMBLECHOOK	138	0.01	43		1,055.71	0
63	HEART	683	0.06	13,218	0.01	1,038.45	0
64	HAND	1,136	0.11	33,482	0.03	1,037.75	0
65	EXCLAIMED	239	0.02	881		1,028.16	0
66	COUNTENANCE	177	0.02	308		977.53	0
67	WAD	149	0.01	127		975.02	0
68	AULD	153	0.01	149		974.08	0
69	HEARD	798	0.07	18,994	0.02	966.67	0
70	WEEL	117	0.01	19		952.95	0
71	YET	1,097	0.1	33,928	0.03	932.33	0
72	DOUSTERSWIVEL	101		0		917.24	0
73	M'INTYRE	101		0		917.24	0
74	JANE	350	0.03	3,475		912.22	0
75	OCHILTREE	110	0.01	15		907.57	0
76	EARNSHAW	116	0.01	31		902.68	0
77	NEVER	1,436	0.13	53,246	0.05	896.49	0
78	FAIRPORT	109	0.01	16		894.59	0
79	LOOKED	1,043	0.1	32,270	0.03	885.9	0
80	GRAY	218	0.02	933		882.53	0
81	HIMSELF	966	0.09	29,021	0.03	857.83	0
82	MOREAU	120	0.01	65		851.32	0
83	MONTGOMERY	179	0.02	523		839.71	0
84	SOUL	307	0.03	2,881		829.49	0
85	MASTER	416	0.04	5,982		828.05	0
86	STRANGE	425	0.04	6,273		827.98	0
87	UTTERSON	127	0.01	113		823.89	0

88	BUT	6,937	0.65	446,783	0.45	814.75	0
89	ADELE	126	0.01	116		811.7	0
90	MUST	1,651	0.15	69,099	0.07	804.83	0
91	MORROW	134	0.01	170		803.42	0
92	REPLIED	378	0.04	5,070		795.39	0
93	IT	12,891	1.2	922,687	0.93	795	0
94	CAME	1,230	0.11	44,825	0.05	793.04	0
95	WHEN	3,725	0.35	209,774	0.21	782.79	0
96	WOPSLE	99		26		771.81	0
97	SIBYL	91		10		761.41	0
98	LITTLE	1,516	0.14	62,641	0.06	760.04	0
99	SO	4,108	0.38	239,549	0.24	755.31	0
100	AY	137	0.01	252		744.83	0
101	PRESENTLY	195	0.02	964		741.31	0
102	MINE	384	0.04	5,909		722.28	0
103	AGAIN	1,403	0.13	57,455	0.06	717.1	0
104	THORNFIELD	100		51		716.11	0
105	STOOD	546	0.05	12,211	0.01	711.1	0
106	VAN	324	0.03	4,119		710.35	0
107	LORD	617	0.06	15,342	0.02	708.56	0
108	FACE	962	0.09	32,818	0.03	697.43	0
109	MRS	732	0.07	21,019	0.02	694.21	0
110	COME	1,539	0.14	66,693	0.07	693.17	0
111	LET	811	0.08	25,382	0.03	676.64	0
112	BESSIE	119	0.01	187		675.75	0
113	HALLWARD	81		11		668.49	0
114	POOR	583	0.05	14,537	0.01	667.19	0
115	HARKER	113	0.01	165		654.15	0
116	NOW	2,597	0.24	139,333	0.14	646.53	0
117	DRUMMLE	82		20		644.15	0
118	SEWARD	82		21		640.96	0
119	TELL	859	0.08	28,907	0.03	637.31	0
120	MIND	820	0.08	26,853	0.03	636.49	0
121	CAXON	70		0		635.71	0
122	EVER	814	0.08	26,585	0.03	634.6	0
123	NAE	91		58		628.48	0
124	MENDICANT	79		18		624.76	0
125	POCKET	272	0.03	3,280		620.15	0
126	GODALMING	85		43		609.45	0
127	SAT	481	0.04	11,151	0.01	601.03	0
128	BASIL	153	0.01	727		592.03	0
129	FIRE	532	0.05	13,566	0.01	591.87	0
130	LUCY	225	0.02	2,203		591.72	0
131	FAIRFAX	123	0.01	336		590.67	0
132	OLD	1,245	0.12	52,782	0.05	589.56	0
133	ONY	70		7		588.94	0
134	KNOCKWINNOCK	64		0		581.22	0
135	FEAR	421	0.04	8,996		576.8	0

136	AS	9,180	0.86	655,259	0.66	576.02	0
137	BEHELD	81		44		574.38	0
138	ANE	73		18		572.82	0
139	HANDS	612	0.06	17,826	0.02	568.61	0
140	FRIEND	563	0.05	15,526	0.02	564.88	0
141	GENTLEMAN	296	0.03	4,505		561.98	0
142	JONATHAN	189	0.02	1,533		557.66	0
143	PROVIS	65		5		554.38	0
144	QUINCEY	79		47		551.99	0
145	PASSED	439	0.04	10,219	0.01	545.92	0
146	NELLY	88		98		543.97	0
147	HECTOR	126	0.01	464		542.24	0
148	COULD	2,552	0.24	143,691	0.14	536.21	0
149	FELLOW	279	0.03	4,273		526.88	0
150	CREATURE	190	0.02	1,718		525.36	0
151	WHOM	484	0.05	12,596	0.01	524.56	0
152	MANNER	323	0.03	5,870		522.44	0
153	PLEASURE	299	0.03	5,007		522.03	0
154	SPEAK	402	0.04	9,025		521.26	0
155	BESIDES	218	0.02	2,463		520.73	0
156	HAVISHAM'S	75		47		519.48	0
157	SAE	109	0.01	306		518.53	0
158	BEAST	145	0.01	830		514.7	0
159	LADY	396	0.04	8,879		514.22	0
160	CANDLE	141	0.01	773		510.97	0
161	MISERABLE	159	0.01	1,138		503.27	0
162	SLEEP	352	0.03	7,231		503.12	0
163	THEN	2,671	0.25	154,853	0.16	502.03	0
164	THAT	13,795	1.29	1,052,259	1.06	495.12	0
165	MONY	57		3		493.89	0
166	NOTHING	839	0.08	32,080	0.03	493.55	0
167	LIPS	277	0.03	4,629		484.53	0
168	WENT	1,063	0.1	45,874	0.05	483.29	0
169	CATHY	117	0.01	497		475.14	0
170	LINTON'S	58		10		470.15	0
171	MAUN	56		6		469.27	0
172	HEAR	469	0.04	13,177	0.01	458.59	0
173	RETURNED	398	0.04	9,890		457.39	0
174	LAY	389	0.04	9,565		452.91	0
175	ONCE	897	0.08	36,991	0.04	451.48	0
176	WINDOW	396	0.04	9,922		450.42	0
177	DID	1,735	0.16	92,068	0.09	447.67	0
178	CLERVAL	59		20		446.85	0
179	SOON	592	0.06	19,757	0.02	445.32	0
180	OWER	60		24		444.9	0
181	MUCKLE	61		28		443.73	0
182	INGRAM	83		166		440.35	0
183	MOMENT	602	0.06	20,437	0.02	440	0

184	BEGGAR	87		204		439.46	0
185	NAY	94		279		438.51	0
186	YONDER	70		75		436.48	0
187	GRAVE	183	0.02	2,077		435.72	0
188	HINDLEY	74		102		434.71	0
189	EYRE	96		310		434.35	0
190	MAIR	77		125		433.44	0
191	ERE	98		337		433.06	0
192	FIEND	73		97		432.76	0
193	HEATHCLIFF'S	54		11		431.53	0
194	WOMANKIND	54		11		431.53	0
195	SISTER	312	0.03	6,621		430.67	0
196	THOUGHT	1,148	0.11	53,700	0.05	428.08	0
197	TOOK	885	0.08	37,222	0.04	426.55	0
198	TERROR	155	0.01	1,430		423.27	0
199	GUDE	49		3		422.12	0
200	GOOT	49		4		416.72	0
201	NOR	427	0.04	12,019	0.01	416.45	0
202	COMPANION	158	0.01	1,548		415.34	0
203	INQUIRED	85		222		414.45	0
204	WISH	414	0.04	11,446	0.01	413.91	0
205	JEKYLL	82		196		411.66	0
206	HOOR	396	0.04	10,667	0.01	410.13	0
207	O'T	45		0		408.67	0
208	QUITTED	52		13		407.47	0
209	SPOKE	302	0.03	6,547		407.23	0
210	FELT	685	0.06	26,112	0.03	405.34	0
211	SERVANT	159	0.01	1,637		404.63	0
212	STRUCK	236	0.02	4,032		404.56	0
213	MADAM	121	0.01	790		402.11	0
214	HEAD	845	0.08	35,777	0.04	401.23	0
215	HORROR	172	0.02	2,012		400.85	0
216	PUIR	44		0		399.59	0
217	FRAE	51		13		398.83	0
218	HARKER'S	53		19		398.63	0
219	STRANGER	148	0.01	1,408		396.43	0
220	DREADFUL	146	0.01	1,364		395.57	0
221	EDGAR	104		515		395.06	0
222	ENTERED	277	0.03	5,730		393	0
223	SEWARD'S	45		2		392.17	0
224	LOVE	605	0.06	22,224	0.02	384.23	0
225	LOWOOD	55		33		383.76	0
226	HENRY	287	0.03	6,289		382.42	0
227	GEORGIANA	53		26		381.78	0
228	BEFORE	1,571	0.15	85,111	0.09	378.21	0
229	ORLICK	51		21		376.68	0
230	HORRIBLE	151	0.01	1,608		375.68	0
231	BEGAN	605	0.06	22,497	0.02	375.5	0

232	HYDE	99		506		370.69	0
233	BROCKLEHURST	53		32		369.41	0
234	DEAD	401	0.04	11,902	0.01	362.45	0
235	DARE	156	0.01	1,844		360.85	0
236	AT	7,135	0.67	524,075	0.53	358.01	0
237	REED	117	0.01	895		356.96	0
238	US	1,479	0.14	80,226	0.08	354.54	0
239	WITH	8,763	0.82	659,997	0.66	353.67	0
240	SCARCELY	144	0.01	1,571		352.41	0
241	WUTHERING	61		93		349.18	0
242	WRETCH	57		68		346.79	0
243	GRANGE	91		451		345.55	0
244	KNEW	612	0.06	23,996	0.02	342.37	0
245	ILL	236	0.02	4,784		342.06	0
246	E'EN	42		7		341.38	0
247	ALL	4,060	0.38	277,566	0.28	339.35	0
248	ROCHESTER'S	49		31		338.84	0
249	COMPEYSON	47		23		338.68	0
250	DREW	234	0.02	4,768		337.33	0
251	GLAD	208	0.02	3,772		337.11	0
252	WESTENRA	37		0		336.02	0
253	DAY	1,154	0.11	59,013	0.06	334.55	0
254	SORROW	94		543		332.19	0
255	JUSTINE	54		62		331.47	0
256	INDEED	508	0.05	18,426	0.02	330.27	0
257	WRETCHED	95		570		329.52	0
258	MORNING	531	0.05	19,763	0.02	329	0
259	CHAIR	292	0.03	7,385		328.23	0
260	MELANCHOLY	84		392		327.63	0
261	GIMMERTON	36		0		326.93	0
262	M'LING	36		0		326.93	0
263	LEST	85		411		326.36	0
264	CURIOSITY	118	0.01	1,072		325.32	0
265	ISABELLA	82		370		324.55	0
266	HERE	1,253	0.12	66,429	0.07	324.18	0
267	PAPA	83		398		319.86	0
268	SILENCE	244	0.02	5,431		319.46	0
269	RENFIELD	38		4		318.77	0
270	UNCLE	185	0.02	3,145		318.58	0
271	PRENDICK	35		0		317.85	0
272	HEAVEN	152	0.01	2,073		315.66	0
273	SPIRITS	145	0.01	1,867		314.84	0
274	WHAT	3,361	0.31	225,524	0.23	314.32	0
275	JOSEPH	170	0.02	2,675		313.65	0
276	MAISTER	40		10		313.44	0
277	EYE	323	0.03	9,126		313.34	0
278	NO	3,410	0.32	229,618	0.23	312.38	0
279	WILD	240	0.02	5,397		310.59	0

280	LIGHTED	70		240		309.68	0
281	PALE	186	0.02	3,286		309.05	0
282	HEARTH	80		383		308.52	0
283	KINDNESS	97		690		308.05	0
284	FANCY	153	0.01	2,174		307.49	0
285	BLOOD	333	0.03	9,767		306.25	0
286	AFRAID	242	0.02	5,549		306.25	0
287	ALONE	405	0.04	13,500	0.01	305.24	0
288	LUCY'S	74		308		303.08	0
289	PASSION	152	0.01	2,198		301.15	0
290	YOUNG	720	0.07	32,200	0.03	300.69	0
291	LAID	245	0.02	5,773		300.3	0
292	PITY	141	0.01	1,862		300.27	0
293	SUPPOSE	339	0.03	10,207	0.01	299.96	0
294	GIE	42		22		299.53	0
295	PROCEEDED	110	0.01	1,027		298.15	0
296	FOREHEAD	116	0.01	1,181		297.39	0
297	AFFECTION	121	0.01	1,326		295.21	0
298	WISHED	187	0.02	3,485		295.14	0
299	LIGHT	559	0.05	22,592	0.02	293.71	0
300	MELMOTH	34		2		293.37	0
301	DREAD	87		559		291.51	0
302	SILENT	186	0.02	3,497		291.03	0
303	HIMSELL	32		0		290.61	0
304	THOUGH	895	0.08	44,046	0.04	290.48	0
305	SWEET	185	0.02	3,467		290.39	0
306	AIN	51		80		289.74	0
307	HOUSE	972	0.09	49,251	0.05	289.7	0
308	ACQUAINTED	71		304		287.37	0
309	BED	418	0.04	14,727	0.01	286.4	0
310	COUNT'S	45		46		283.51	0
311	LAD	135	0.01	1,816		283.4	0
312	ENDEAVOURED	58		151		283.1	0
313	DARED	100		877		281.7	0
314	ENEUGH	31		0		281.53	0
315	OLDENBUCK	31		0		281.53	0
316	STEENIE	39		19		281.22	0
317	POOLE	90		663		280.41	0
318	HEIGHTS	103		959		279.66	0
319	BARONET	58		157		279.39	0
320	ASKED	690	0.06	31,275	0.03	278.78	0
321	VANE	55		128		278.48	0
322	AFORE	52		102		277.47	0
323	SOLITUDE	72		351		275.43	0
324	VAIN	96		819		274.96	0
325	DARK	374	0.03	12,681	0.01	273.9	0
326	JAGGERS'S	31		1		272.65	0
327	LEDDY	30		0		272.45	0

328	UNCO	30		0		272.45	0
329	ELLEN	100		930		271.71	0
330	LOOKING	591	0.06	25,416	0.03	270.8	0
331	DEVIL	118	0.01	1,431		267.92	0
332	STANTON	52		118		265.41	0
333	MIGHT	1,095	0.1	59,248	0.06	264.67	0
334	MUCKLEBACKIT	30		1		263.63	0
335	CURIOUS	138	0.01	2,099		262.13	0
336	TWA	40		34		261.89	0
337	UTTERED	77		483		261.19	0
338	BOY	351	0.03	11,832	0.01	259.6	0
339	PARLOUR	77		491		259.01	0
340	JOY	158	0.01	2,843		257.99	0
341	ROUND	668	0.06	30,834	0.03	257.75	0
342	APPEARED	319	0.03	10,207	0.01	256.98	0
343	ZILLAH	33		9		256.24	0
344	GREAT	905	0.08	46,647	0.05	256.02	0
345	CHAISE	42		50		255.65	0
346	ACQUAINTANCE	81		585		255.12	0
347	GERALDIN	28		0		254.28	0
348	MYSELL	28		0		254.28	0
349	NAEBODY	28		0		254.28	0
350	SAIR	28		0		254.28	0
351	TAFFRIL	28		0		254.28	0
352	THOUGHTS	194	0.02	4,355		251.55	0
353	HOPE	441	0.04	17,128	0.02	251.44	0
354	WIND	259	0.02	7,320		251.14	0
355	HAPPINESS	120	0.01	1,623		250.84	0
356	BRUTE	62		269		249.54	0
357	APARTMENT	106		1,225		249.18	0
358	RESOLVED	134	0.01	2,093		248.81	0
359	DESPAIR	113	0.01	1,429		248.71	0
360	HANDEL	52		145		247.95	0
361	LIFE	1,011	0.09	54,494	0.05	247.54	0
362	HAVE	5,973	0.56	448,684	0.45	246.41	0
363	EVIDENTLY	112	0.01	1,426		245.26	0
364	MISTRESS	98		1,040		244.38	0
365	FELL	313	0.03	10,223	0.01	243.94	0
366	HARRY	181	0.02	3,929		243.71	0
367	CANNOT	509	0.05	21,477	0.02	243.51	0
368	GARGER	35		22		242.3	0
369	AWA	39		43		241.62	0
370	FATHER	478	0.04	19,685	0.02	241.25	0
371	TURNED	532	0.05	22,991	0.02	241.01	0
372	TERRIBLE	192	0.02	4,453		239.77	0
373	INTERRUPTED	107		1,324		239.36	0
374	MILLCOTE	29		4		239.07	0
375	FARTHER	73		497		237.33	0

376	ARM	274	0.03	8,376		236.96	0
377	UNDEAD	36		30		236.63	0
378	ESHTON	27		1		236.59	0
379	OWN	1,204	0.11	69,005	0.07	236.41	0
380	SPIRIT	231	0.02	6,314		234.56	0
381	FEELINGS	206	0.02	5,170		233.81	0
382	BLESS	74		532		233.66	0
383	GREW	188	0.02	4,379		233.59	0
384	SHUT	197	0.02	4,787		232.69	0
385	MAD	153	0.01	2,970		231.87	0
386	ESTELLA'S	33		19		231.83	0
387	OPENED	319	0.03	10,889	0.01	230.95	0
388	CANNA	36		34		230.68	0
389	STARTOP	30		9		230.5	0
390	TROTH	33		20		229.87	0
391	DOWN	1,510	0.14	92,115	0.09	229.12	0
392	MISERY	101		1,227		229.02	0
393	TONE	183	0.02	4,240		228.79	0
394	THAE	29		7		228.05	0
395	WONDER	227	0.02	6,272		227.13	0
396	SAFIE	25		0		227.04	0
397	ELSPETH	39		56		226.74	0
398	WARN'T	27		3		225.76	0
399	THREW	148	0.01	2,859		225.39	0
400	SEATED	96		1,115		224.87	0
401	THOU	82		753		224.57	0
402	YOURSELF	305	0.03	10,334	0.01	223.63	0
403	FORGIVE	102		1,297		223.58	0
404	NEAR	437	0.04	17,897	0.02	223.2	0
405	SAY	1,165	0.11	67,228	0.07	222.77	0
406	DINNER	217	0.02	5,886		222.64	0
407	FAIN	30		12		222.45	0
408	AWAY	894	0.08	47,957	0.05	222.43	0
409	JOE'S	55		237		222.01	0
410	SELF	169	0.02	3,756		221.63	0
411	HIDEOUS	66		423		221.43	0
412	HASTENED	53		211		221.08	0
413	COUSIN	111	0.01	1,598		220.72	0
414	MOONLIGHT	69		488		219.81	0
415	HUSH	59		305		219.76	0
416	INSTANT	122	0.01	1,985		218.57	0
417	FEARFUL	78		693		218	0
418	LOVEL'S	24		0		217.96	0
419	TRABB	24		0		217.96	0
420	WADNA	24		0		217.96	0
421	TEARS	172	0.02	3,952		217.14	0
422	DAT	49		168		216.77	0
423	DIM	80		749		216.46	0

424	WEMMICK'S	28		8		216.32	0
425	GENTLEMEN	100		1,294		216.31	0
426	RESUMED	84		851		216.05	0
427	REMEMBRANCE	54		241		214.74	0
428	EVENING	348	0.03	13,008	0.01	213.83	0
429	POSSESSED	110	0.01	1,644		212.06	0
430	SKIFFINS	27		7		210.78	0
431	EVIL	141	0.01	2,781		210.24	0
432	DEIL	24		1		209.58	0
433	HANDKERCHIEF	73		622		209.24	0
434	AWEEL	23		0		208.87	0
435	YOURSELL	23		0		208.87	0
436	HONOUR	137	0.01	2,645		208.76	0
437	ENDURE	68		518		207.95	0
438	STAIRS	153	0.01	3,296		207.74	0
439	INSTANTLY	105		1,521		207.73	0
440	VOICE	522	0.05	23,870	0.02	206.26	0
441	FORTH	124	0.01	2,201		205.11	0
442	SAKE	144	0.01	3,013		201.81	0
443	SHOULD	1,645	0.15	104,967	0.11	201.79	0
444	MIST	88		1,054		201.62	0
445	BEAR	201	0.02	5,545		201.54	0
446	LAUGH	158	0.01	3,599		201.48	0
447	PASSIONS	53		263		201.14	0
448	INQUIRE	48		189		201.12	0
449	TRABB'S	23		1		200.58	0
450	FLUNG	85		980		200.15	0
451	BLATTERGOWL	22		0		199.79	0
452	HELSING'S	22		0		199.79	0
453	I'SE	22		0		199.79	0
454	FRIGHTFUL	45		156		198.24	0
455	SOLEMN	63		457		197.95	0
456	HALF	604	0.06	29,626	0.03	197.86	0
457	REPOSE	44		146		197.07	0
458	ANSWER	360	0.03	14,271	0.01	196.9	0
459	CLERGYMAN	51		244		196.74	0
460	PUMBLECHOOK'S	25		6		196.7	0
461	AGONY	82		922		196.52	0
462	RECOLLECT	41		113		196.29	0
463	CIRCUMSTANCE	69		596		196.16	0
464	CATHERINE'S	43		136		196.04	0
465	BENT	121	0.01	2,196		195.95	0
466	ROUSED	51		247		195.67	0
467	SILLER	23		2		194.98	0
468	THEM	2,431	0.23	167,346	0.17	194.31	0
469	CHURCHYARD	64		494		194.27	0
470	FELIX	51		252		193.92	0
471	LONG	976	0.09	55,833	0.06	192.99	0

472	THY	69		632		189.27	0
473	AUBREY	48		219		189.07	0
474	MOON	133	0.01	2,747		188.99	0
475	COUNT	164	0.02	4,074		188.53	0
476	STERN	74		762		188.29	0
477	TOO	1,124	0.1	67,023	0.07	188.19	0
478	MERE	147	0.01	3,341		187.93	0
479	HANDSOME	101		1,579		187.39	0
480	FORTUNE	114	0.01	2,038		187.3	0
481	MISSIS	27		17		186.86	0
482	MISFORTUNES	37		88		186.04	0
483	OBSERVED	183	0.02	5,007		185.56	0
484	ENTREATED	27		18		185.02	0
485	GOD	445	0.04	19,956	0.02	184.57	0
486	HORRID	47		218		183.8	0
487	DIE	189	0.02	5,345		183.1	0
488	ROSE	285	0.03	10,416	0.01	182.69	0
489	PHOCA	21		1		182.6	0
490	GRIEF	93		1,361		182.45	0
491	PARLOR	24		8		182.14	0
492	MA'AM	60		464		181.93	0
493	OBLIGED	111	0.01	1,992		181.7	0
494	ANTIQUARY'S	20		0		181.63	0
495	WORD	423	0.04	18,714	0.02	181.31	0
496	COLD	306	0.03	11,672	0.01	180.81	0
497	WOULD	3,178	0.3	229,699	0.23	180.7	0
498	CARRIAGE	108	0.01	1,896		180.51	0
499	IF	3,471	0.32	253,804	0.26	180.15	0
500	COURAGE	111	0.01	2,020		179.29	0

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